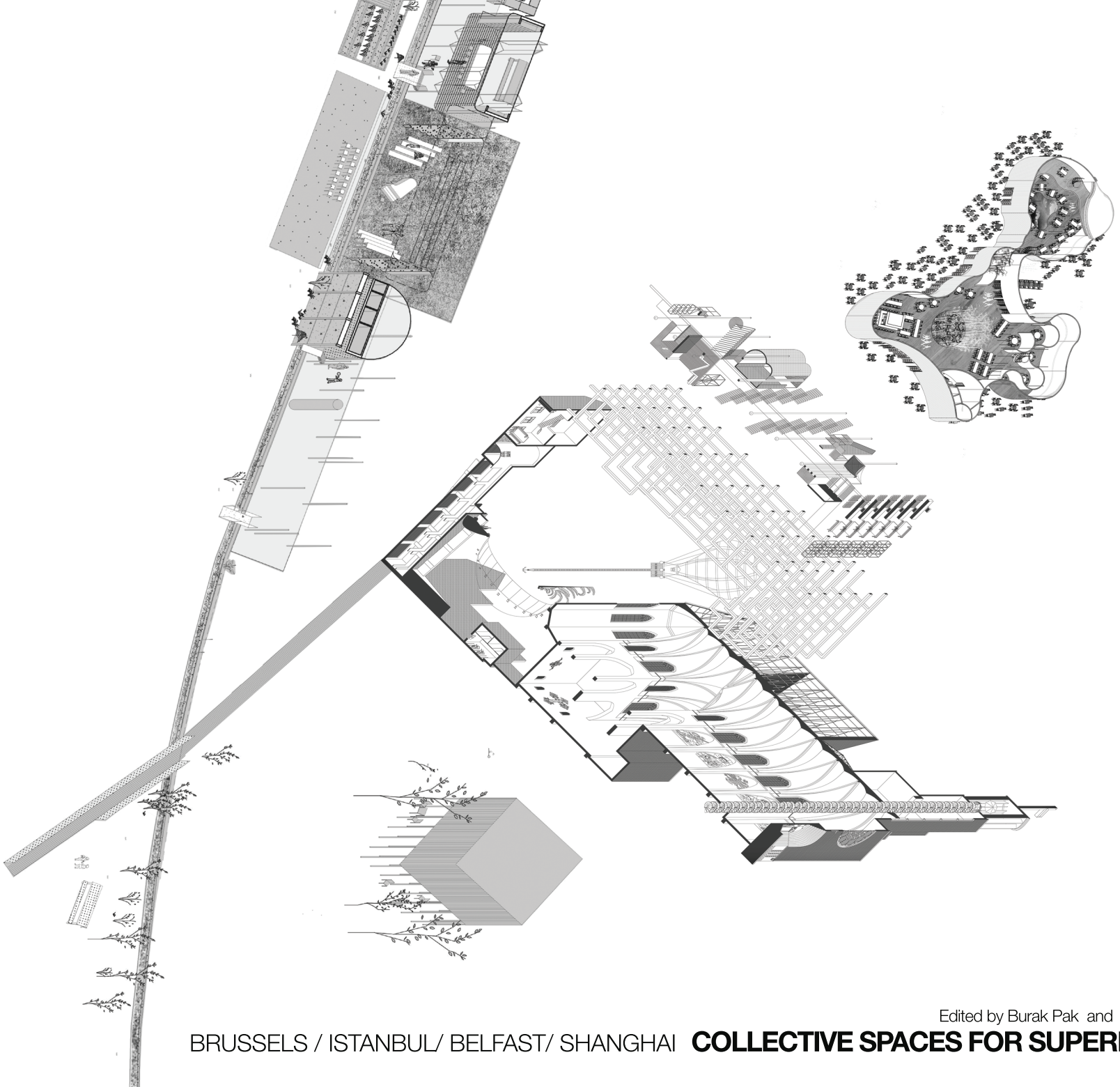

Edited by Burak Pak and Anthony Aelbrechts

BRUSSELS / ISTANBUL/ BELFAST/ SHANGHAI **COLLECTIVE SPACES FOR SUPERDIVERSITY**

Collective Spaces for Super-Diversity
Summer 2016

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URBAN COL-LEC-TIVE SPAC-ES FOR SUPER DIVER-SITY

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Collective Spaces for Super-Diversity Studio Theme

Burak Pak

During the last decades, collective spaces around Europe have been changing rapidly. We are witnessing the emergence of a new condition called 'super-diversity'. Coined by Vertovec super-diversity describes the diversification of diversity (2007). It is a new condition of permanent increased, varied and fragmented pattern that can be detected in European cities, a level and kind of complexity surpassing anything the European cities has previously experienced (2015). Overlapping needs cause super-diverse conflicts and make it difficult to be inclusive and engaging in outreach[1]. In this context, making of collective spaces today is a complex practice that requires the integration of dynamic aspects of ethnicity, languages, religious tradition, regional and local identities in the urban landscape. This new condition is also a generator of super-diverse interests and conflicts due to the overlapping needs. The existing architecture, urban design, planning and governance frameworks lack adequate methods to handle this challenge. Consequently, tensions between the newcomers and the established population; the mainstream and alternative cultural practices are rising without providing the necessary insights and experience of making collective spaces that respond properly to new socio-spatial conditions.

In the recent decade, there is a clear increase in forms of social and spatial exclusion and polarisation (Vrancken 2013). These manifest themselves quintessentially in politics as well as in the design and use of everyday urban spaces since cities are the places where the challenges of demographics, inclusion and social cohesion, the integration of immigrants, unemployment, education, poverty, multicultural challenges are felt most intensely.[2] Recent examples of these are the expulsion of the Syrian immigrants in Turkey from the visible touristic parks due to the conflicts with small business owners[3] or the recent wave of xenophobic arson attempts towards refugee settlements in Germany.[4] Another example, on a more daily basis, is the changing policy behind the planning and making of collective urban spaces in European cities like Brussels, Barcelona, London, Calais or Vienna where the public sphere of collective spaces and related overall access and tolerance of different users is increasingly questioned or even threatened. The three cases presented above illustrate that ethnic super-diversity is not the only type of emergent social differentiation.

Today, many differences exist with respect to sexual preferences and lifestyles, attitudes and activities (Tasan-Kok et al. 2014). They add up to the social com-

1.
Diversity & Equality in Planning Report UK (2014).

2.
Toledo Declaration (2010).

3.
Bodrum, June 2015.

4.
EC Integration website, August 2015.

plexity of our cities and require a new understanding of architecture, urban design and planning which is capable of recognising, respecting, valuing and harnessing difference. In parallel to these developments, the ways in which our cities are envisioned and built are rapidly changing. Novel urban practices are emerging all around Europe.[5] Frequently initiated by grassroots collective action groups, these aim to integrate the emerging super-diverse needs of the people from the ground-up, in a responsive and informal manner. The most essential quality of these spaces is the occurrence of diverse and novel forms of everyday life. They are an elemental source of social transformation and empowerment that provide opportunities for encounters between the different social groups that are not otherwise possible (Lefebvre, 2003).

In specific interesting cases, the resulting spaces function as mechanisms that mediate between the diverse social groups and the society. Building on the Solà-Morales (1992) and Bijlsma and Groenland (2006) we describe these as "collective intermediary spaces", defining them as urban transactional spaces that include both public and private realms, instead of dividing them. These spaces address the different levels of collective use and different models of permeability and accessibility that define their urban meaning. By focusing on the collective aspects of making urban spaces and their collective appropriation, it is possible to overcome the dualistic reductionism of the public-private debate of the past (Sennett, 2013) that diverts the attention away from the qualities and affordances of collective spaces (Gibson, 1986). In this sense, there is need for critical investigation to design new collective domains where the novel urban environment and its model of accessibility can be openly discussed and negotiated and where cultural exchanges and practices can occur. It is clear that this migration-driven phenomenon of super-diversity diversifies the collective spaces while the transformation of everyday practices provides us with many challenges. These challenges often result in stigmatisation of this concept of super-diversity.

There are also solid propositions on the positive effects of the intermediations between the social and the spatial, the benefits of social and ethnic mixing for social contact as well as the social capital. For instance, building on Nancy Fraser's long-term research, Fincher and Iveson (2008) suggested a theoretical framework on planning for super-diversity incorporating three strategies: recognition, redistribution and encounter.

The first strategy requires the recognition of the attributes and needs of the super-diverse groups of people with the aim of meeting their needs. The second strategy proposes addressing inequality and exclusion through redistribution. The final and the third one focuses on planning encounters, in other words, enabling interactions between the users and creating opportunities for increased socialization. These strategies provide a structured basis for handling the complexity in architecture, urban design and planning. Traces of these can be found in novel ground-up design initiatives that put common interests and collective spaces on the agenda. Through the principles of self-making, these integrate the super-diverse needs of the people from the ground-up, in a responsive and informal manner. They incorporate the diverse and novel forms of everyday life and provide opportunities for encounters between the different social groups.

In conclusion, in order to deal with this rapidly transforming complexity, there is a need to make a more profound study into novel ways of understanding, recognizing, representing and making collective spaces, especially at the intermediate scale (the scale between the architectural project and the urban fabric as a whole) as this scale allows to establish more direct contact and stimulates higher involvement of citizens in the planning and design process of the spaces they share in the city. This profound study should afford multiple readings and uses of collective spaces and address the key-set of issues introduced above. This emerging "urban condition" has to be tackled in a trans-disciplinary way; making links and crossing the disappearing borders between sociology, anthropology, urban geography and informatics but also to architectural and urban practices and design for the future. **In this context, this book is a result of a collective research study focused on making collective spaces for super-diversity in the framework of a master dissertation. It aimed to explore the following research questions:**

- How can we make future collective spaces for super-diversity?
- How can we transform super-diverse conflicts and needs into fruitful design strategies?
- How can we redistribute the social and spatial infrastructures to accommodate inclusiveness and productivity?

The research framework employed three interactive processes to address the questions above: recognition, representation and redistribution (Fraser, 2009). Recognition covered a triangulation of 1) Structured Individual Observations (diary, sketches, objects), 2) Data (Cases, Maps, Statistics), 3) Interviews with key actors. Exploratory representations enabled novel ways of seeing and have direct reflections on the research questions and links to the theoretical background. Redistribution was closely linked to the recognition and representation processes and involve developing Design Strategies addressing the research questions and the translation of the strategies into a larger scale plan (macro level); Demonstration of the implications of the master plan at the architectural scale (meso level), construction principles and details, in close connection to the feedback of the building technologies courses (micro level).

A brief overview of the studio works

Breaking Constructed Perspectives (Anthony Aelbrecht): After a systematic analysis of Courtyards, Streets and Vacancies Anthony found that - although it all seems to be there, the information often is given, reality ≠ plan ≠ GIS data. Working on the Gesu convent located in Sint-Joost-ten-Node, he recognized the spatial qualities of this place through a set of explorative drawings revealing the design possibilities at different scales. Based on this he developed a porposal which accomodates squatting and occupation by different people, including low-income migrants, artists, outcasts and refugees. Gesu re-positioned within its neighbourhood - towards a constructive reality.

Inhabiting A Border (Milda Paceviciute). The city of Belfast is divided by a Peace wall, segregating Protestants and Catholics. It dominates and separates the urbanity in two - as if part of a curse, cutting through the streets. Milda rec-

ognized all elements of the wall through mapping and rethought dismantling and reconstructing it as a collective space which enables social engagement, meaningful interactions as well as negotiation.

Accomodating Super-Diversity (Antonio Boeri). Antonio's in-depth analysis of a diversity of informal infrastructures located on the Sali Pazari and studied how people appropriate space and how these change in time. Based on these he develop new social infrastructures and temporary clusters, called 'Urban Devices' to enable redistribution. Following this methodology, by adaptive reuse of a fire station and rethinking it as a productive space he joined these in an holistic project within a range of different stages.

Re-Thinking The Generic Environment (Dariia Spytska). The vibrant atmosphere of a city and the street-food culture outed itself in a market square intervention including the revitalisation of Hangkou's riverfront. A food-market center formed by a diverse public space and covering a ground floor Bazaar. Dariia thus defines, an open area, food courts, restaurants and a research center. All functions situated as a collection underneath the canopy. What to cook, How to cook - and For whom? as a generator in its environment.

(Re)Constructing Home In A State Of Permanent Uprootedness (Lydia Karagiannaki). A personal and intimate method as an understanding for the veryday lives, needs and dreams of Sint-Joost's super-diverse residents. Lydia conducted in-depth field studies and interviews in which notions of desticity and Home-ness were reflectively discussed. Through a series of sketches 'Homes' the exploration of everyday practices and the creation of space came to light. The construction of memory, identity and belonging bound with the material world as subject.The outcome is a translation in three spatial configurations. These are urban experiments in creating socio-spatial infrastructures, they are at different scales connecting the moment of the present time and space with another reference of 'being at home'.

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ANTAGONISM OF AFFINITY

Anthony Aelbrecht

Breaking Constructed Perspectives.

Urban Collectiveness and Super-Diversity are both of great importance in todays' city. This fact alone would be a sufficient reason for this thesis, but the additional fact that these are often part of a global movement called internationalisation confirms its representativeness. Within this context the term and concept 'super-diversity', often said to have been coined by sociologist Steven Vertovec[1], was introduced into society. In contrast to Vertovec, I hereby argue that everyone is different, and in that way everyone is the same.[2] Collectiveness, as an at long last countermovement towards Brussels fragmented and raptured cityscape which was mainly created by the illusion of control over the evolution of the city through top-down planning. Hence the cruciality of bottom-up initiatives and developments and the recognition of differences in perspective and scale. "Co-operation rules the world. The community rules the individual."[3]

Parallel to these matters is Sint-Joost-Ten-Node, by statistics[4], the most dense municipality of Brussels; **surface area** 1,1 km^2 / **population** 27.332 / **nationalities** 153. The voyeurs perspective (observation at a distance) seen as a periphery neighbourhood that includes the ever so appreciated Botanical Garden. Walker's[5] perspective presents the opposite: infrastructure equals public space, as if lost in a grey urban jungle of row houses and urban fractals. 'How many will define an unknown individual as a citizen of its host country?' A lack of space and place in context of the municipality and foremost the sense of both are, in my honest opinion, inadmissible. Has one a paradise to cherish? The idea of 'paradise' as a reward, was more than an abstract vision of future bliss; illustrated as 'enclosed' space that you have to enter, where you shall dell in. For the first time, situated 6th century before christ, the idea of paradise coincided with the image of garden. Gardens territory are always behind a wall. On the outside is the desert, representing the harsh reality of life. Within the wall are flowers, shade, water and life.While they are real and tangible, the contrast with what is outside the wall is so striking as to make the interior a veritable paradise on earth. In order to have society attain the ultimate purpose of creation, which is happiness.[6]

Most people concerned with architecture feel some sort of disillusion and dismay. None of the early utopian ideals of the twentieth century has materialized, none of its social aims has succeeded. Blurred by reality, the ideals have turned into redevelopment nightmares and the aims into bureau cratic policies.[7] I wonder,

1.
"Distinguished by a dynamic interplay of variables among an increased number of new, small and scattered, multiple-origin, transnationally connected, socio-economically differentiated and legally stratified immigrants who have arrived over the last decade"; Vertovec, Steven (2007). "Super-diversity and its implications". Ethnic and Racial Studies 30 (6): 1024-1054

2.
Kintz, Jarod (2011). "This book is not for sale".

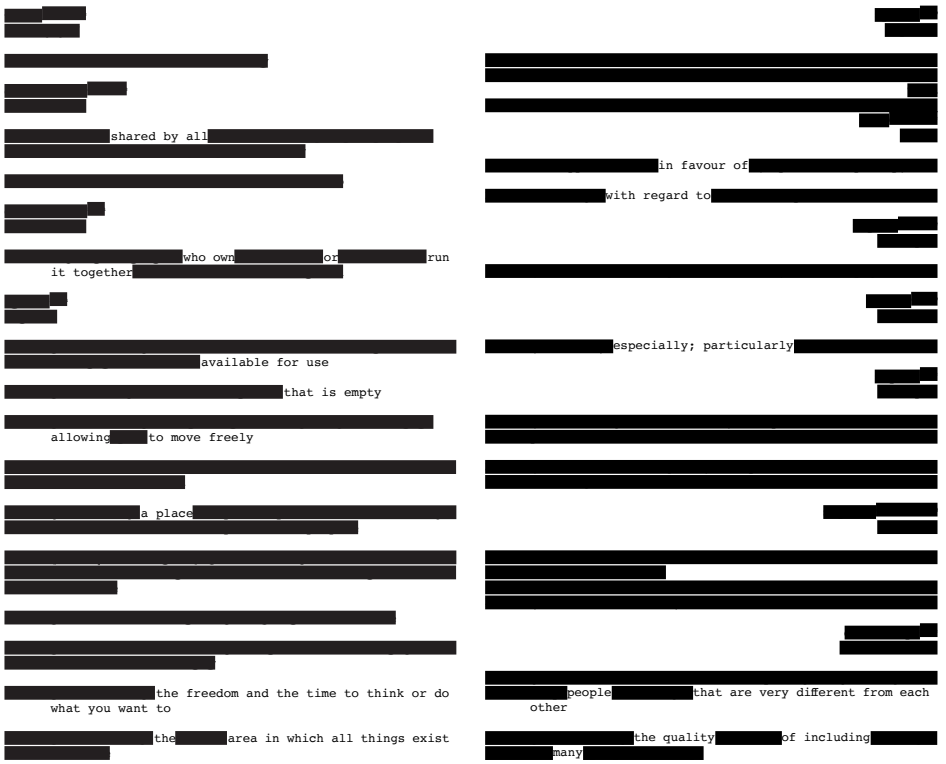
3. Meyer, Hannes (1926). "Die neue Welt" ABC Beiträge zum Bauen [Contributions to Building]

4.
Brussel Institue for Statistic and Analysis (2015). "Key figures of St-Josse-ten-Node"

5.
"They walk - an elementary form of this experience of the city; they are walkers, Wandersmänner, whose bodies follow the thicks and thins of an urban 'text' they write without being able to read it. These practitioners make use of space that cannot be seen; their knowledge of them is as blind as that of lovers in eachothers arms"; De Certeau, Michel (1984). "Walking in the Cty". The Practice of Everyday Life: 156-163

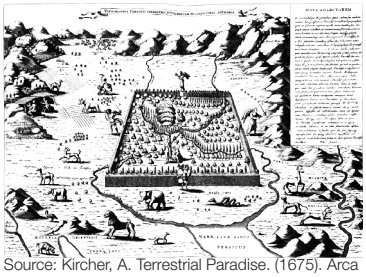
if it's surreal to call this thesis real? I hereby argue: to state a problem or need, is to generate a public image - which can no longer be ignored by politics or voyeurs. By fracturing the social and/or spatial boundaries that occur in our daily life, we create an open conversation from one to another without any pre judgement or fear of rejection. A public creation were we can pride ourselves on a large and remarkable scale that could solidly be anchored in people consciences and cultures.[8] To break open today's accepted views and ideas on what there is to be perceived and illustrate what Edward T. Hall said: 'perception of a space is dynamic because it is related to action - what can be done in a given space - rather than what is seen by passive viewing'. To create new ways of inter-relation and -action between the build layers. How to design new spaces or construct collectiveness within a dense build environment? In Belgium, people want to severe themselves from others, can we define or shape a 'point zero'?

"How to be specific? It's not a matter of opening or not opening the door, not a matter of 'leaving the key in the door'. The problem isn't wether or not there are keys: if there wasn't a door, there wouldn't be a key."[9]



Processed Oxford Definition. 'Urban; Collective; Space; For; Super; Diversity'

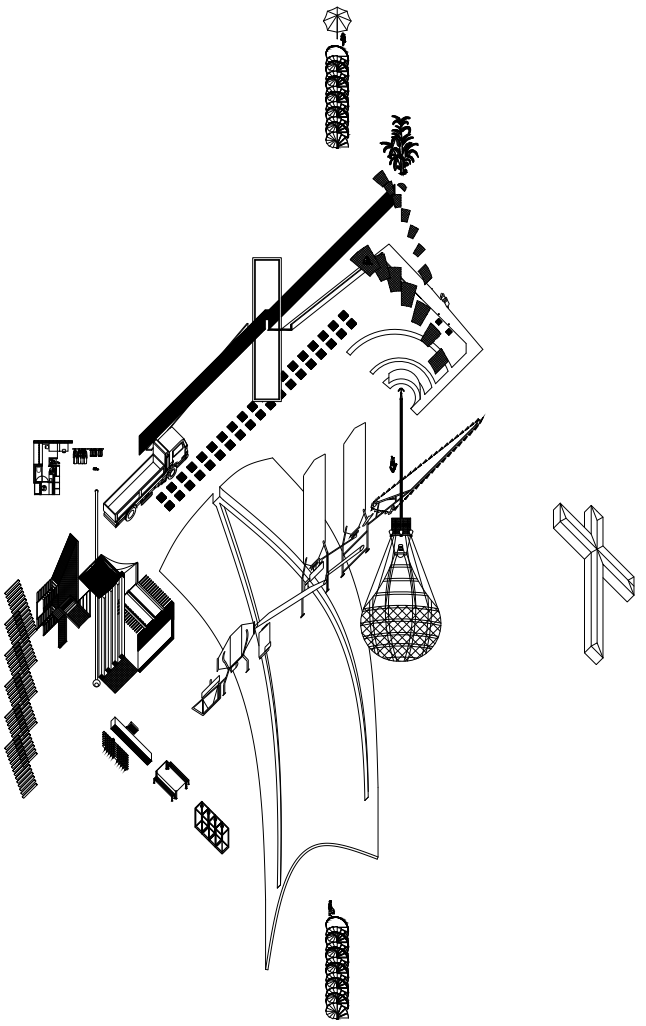
6.
Khosravi, Hamed (2014). "Geopolitics of Tabula Rasa". Persian Garden and the Idea of City 38 (1): 39-53


Source: Kircher, A. Terrestrial Paradise. (1675). Arca Noë. Amsterdam: J. Janssonium a Waesberge.

7.
Tschumi, Bernard (1990). "Questions of Space". The Architectural Paradox (1): 12

8.
Maurizio, Cohen (2002). "The Dreamlife of Belgians"

9.
Perec, George (1974). "Doors". Species of Space: 37-38



squat verb
/skwjt/

1 to settle on or occupy property, especially otherwise unoccupied property, without any title, right, or payment of rent

2 to settle on public land under government regulation, in order to acquire title

squat noun
/skwjt/

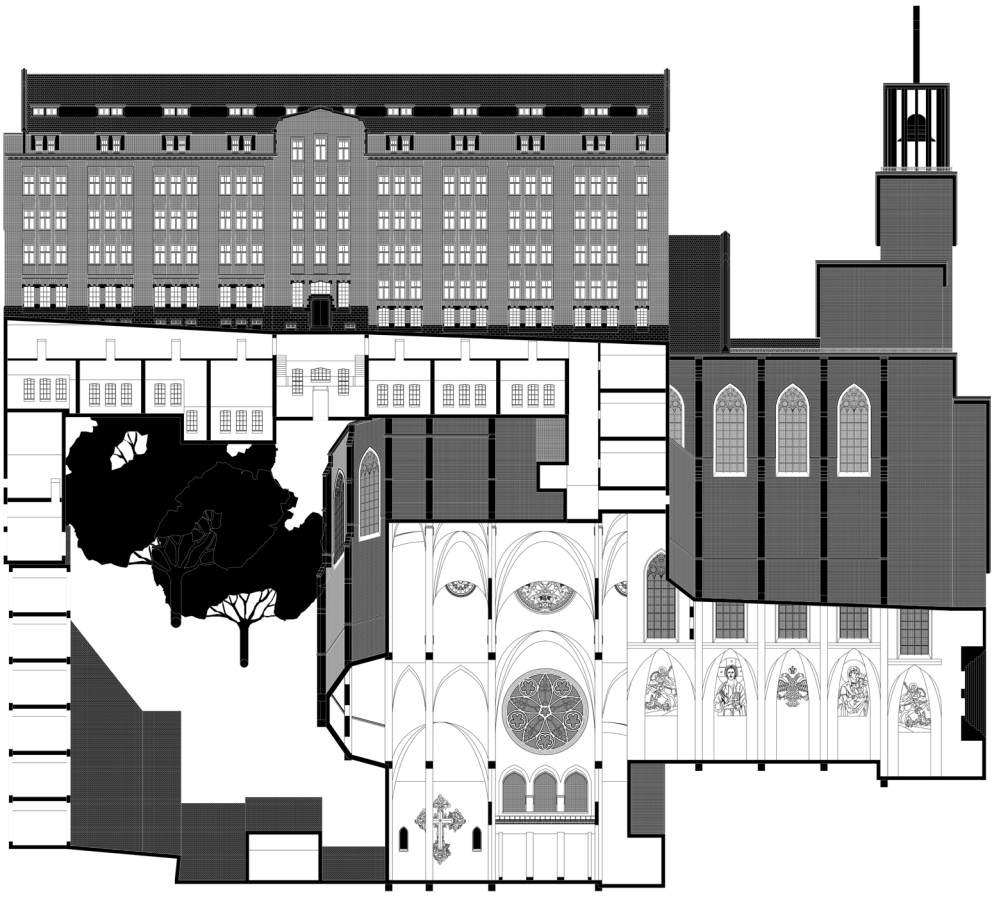
1 the act or fact of squatting

2 a place occupied by squatters

Daily Life: What's Real. Gesu.

The Gesu site is situated East of the Botanique and it's botanical garden, in the heart of St-Josse's municipality, and consits out of a church, a courtyard and a monastery. The squatting, started mid-january 2010 consisted of 160 people of which 60 were children - from babies born during the occupation up to teenagers. By book, this was an illegal occupation since the building is classified as private property. **The Gesu site which once belonged to the Jesuit order, was sold to a consortium of Swiss banks as a project to transform the site into a luxury hotel with a service and brewery complex located in the former church.** This project got supported by the mayor because of its economic and local inhabitants engagement possibilities. However, the grandiose project had provoked a wave of disappeal by environmental organisations and locals who felt wronged. The actions resulted in a judgement of the State Council to reject and to freeze the proposition, reasoned it didn't include enough housing. Meanwhile, the owner realised that it was better that the buildings was temporaly occupied by homeless people and artists, supervised by social services, rather than risk being vandalised without the ability to control the phenomenon. The occupants are organized into two groups: **1** homeless people framed by activists who themselves have a roof, but invested in the struggle for housing Brussels (and in an anti-capitalist political projects in general); and **2** a small group of artists "alternatives" wishing to organize protest events but that also invest in activities with the children (trampoline, drawing workshops, excursions, making short films, ...). This cohabitation between people in extreme hardship and committed artists was THE specificity of the Gesu squat. Unfortunately the number of these artists and their impact on the occupation gradually disappeared, which had a negative impact on the dynamism of the whole structure, The group is very diverse: in addition to the Belgians, it includes many French, some Brazilians, an Indian, a Norwegian, a Swiss, but the two subgroups the most important are firstly that of North Africans (Moroccans, Algerians but also and Tunisians) and the other, the families from the eastern countries (Armenians, Bulgarians, but especially Slovaks and in this case, all composed of Roma who have fled their country because they were persecuted). This former convent has 5 floors of rooms or apartments (the old Jesuit dorms) and common areas on all floors (libraries, kitchens, w-c, showers). There are also apartments in the building including the church. The whole forms a sort of square built around a garden. Inside, with outings, including garages, two other nearby streets. The church is a huge building already been used before the occupation by squatters, ex: to organize "events" including exhibitions in partnership with the cultural center Botanical. The building also housed, before the arrival of the squatters, some rented artist studios by the owner. The entire area forms a very lively and charming enclave, the majority of habitat consisting of single-family homes or small buildings spread around the square formed by the Gesu. Within Gesu, a group militants took advantage of the lack of social workers to convene a general meeting and create a real lynching of the young artist. Social workers then challenged the legitimacy of this meeting and were propelled as new goats emissaries accused of fostering tensions between different ethnic groups. Finally, the militant group has decided to retire. But it sparked panic among families without papers announcing that the squat would not survive its departure and that the group would be expelled forcibly. They took away a lot of the material collected at the service of squatters - closing down and defining prohibited / no trespassing place.[10]

10.
Vouloir, J. (2011). Le Gësu, un squat au coeur de Bruxelles. UCL/LAAP/ SSM Le Mëridien.



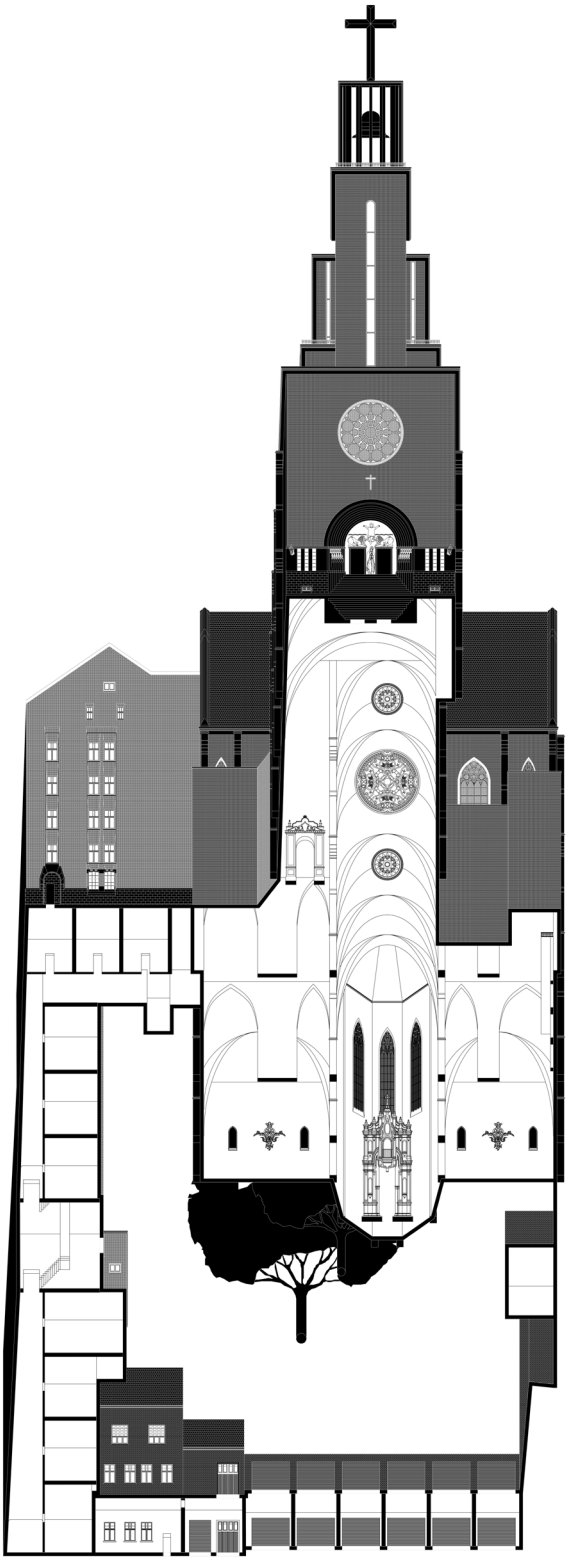
The closest possibility to open a space for a different type of “seeing” - for a different ‘music’ to be heard. The stone upon one can build.

One must develop a capacity to shift their organization so that all can sense and articulate emerging futures, both individually and collectively, Gesu should be the canvas. The power of inviting the residents to become co-creators.

Let’s move from movement to society, dissolve the distinction between in- and outside the movement and promote a social movement that produces new commons at different scales of social action. Let’s reproduce our lives in new ways and at the same time set a limit to capital accumulation.

I DON’T LIKE HOTELS,

DO
YOU?



Facing Page:
North: Recognizing Spatial Qualities. Gesu.

West: Recognizing Spatial Qualities. Gesu.

I II III IV V VI VII VIII IX X XI XII

Basic utilities and structued. Left-over of State demolition.

Tête à tête. Roof Access.

Re-constructed life. New dynamic way of living.

Gesu. Explorative open space.

Time. Hot air ballon towards an unanswered quest.

Garage boxes and work-house. Material stock **-** Inclusion locals.

Public utilities. Bathroom.

Public access. Medidation lands.

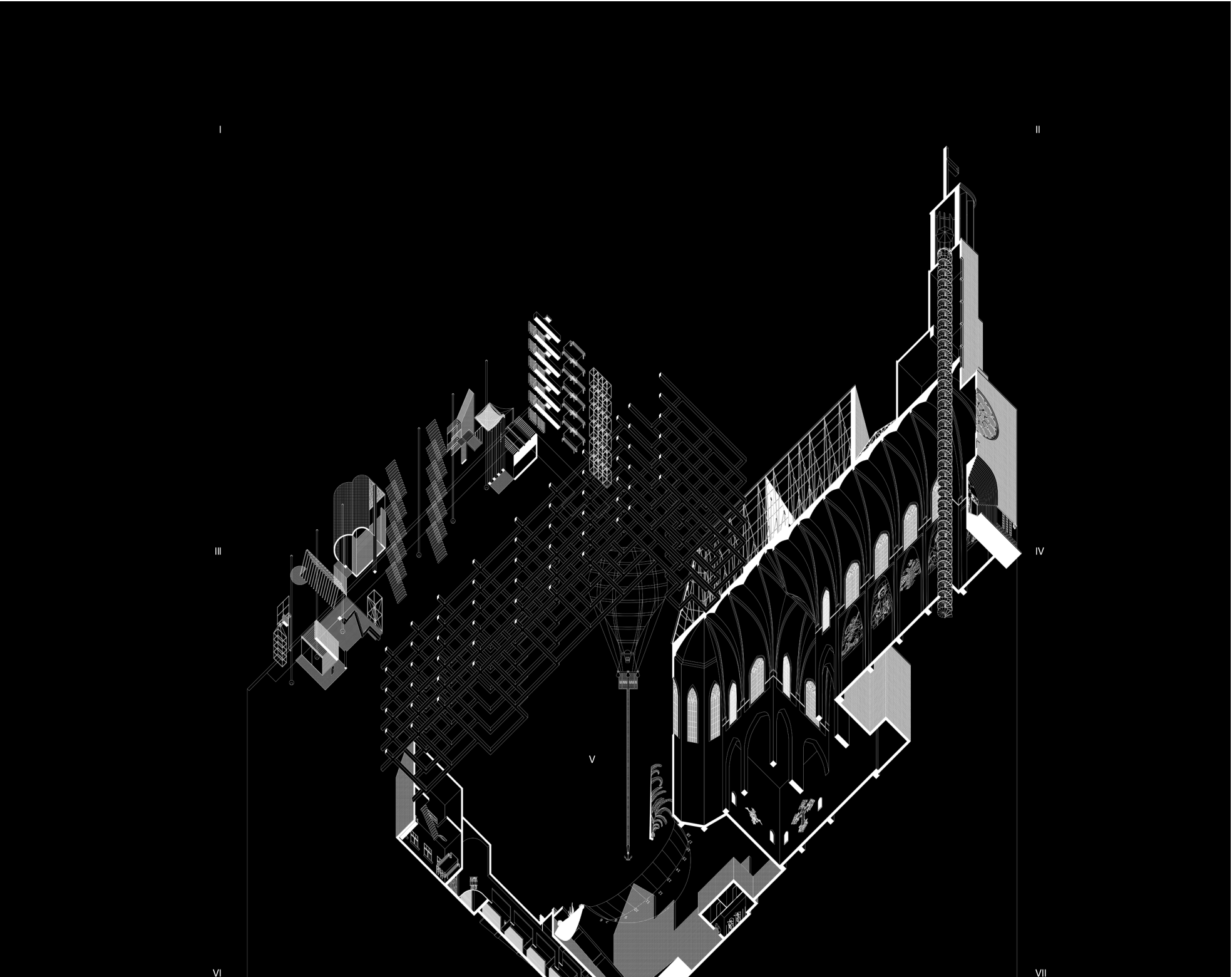
Auditorium. Gesu's epicenter.

Squat Access. Residents.

Basement mezzanine workshops. Concrete, glass, metal and wood.

Social Services Access. Homeless winters, evening soup, ...

Next Page:
AaBb: Towards What's Real. Gesu.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XII

INHABITING THE BORDER IN BELFAST

Milda Paceviciute

Can in - between space of conflict be translated into collective space for diversity? Examination of possible ways, how the edge condition can be interpreted into a "field of possibilities" for collectivity in order to break borders.

Inhabiting a border.

Defining border of Falls and the Shankill. The two sides of the border of Falls and the Shankill are two sides of the peace line in West Belfast, they are two sides of identities, two religions. Falls houses predominantly working class Catholic, mostly republican and Irish, community. The Shankill houses working class Protestant, mostly unionist and self-identified as British, community. Falls holds parades and summer marches, Irish flags are hanging on corners of houses, streets signs are written in Irish as celebration of identity. Meanwhile, on the other side of the wall - the Shankill has July 12th bonfires and July parades to celebrate the victory of protestant armies several hundred years ago, it raises British flags high. The issue of ethno - national segregation and the expression of identity in a territory in Belfast through creation of clear and visible borders, is the issue I am addressing in my research and design strategies. Falls and the Shankill border is a line where two, mostly residential, areas meet, it is the formal municipal border. Historically it is, where river Farset naturally created division of two neighbourhoods[1]. Visually, it is marked by a Peace Line, a 13.5 meter high wall, which was built as a temporary structure in 1969, but still stands. Even if the border stands out as a monument for control and division, I identify the border space as "space of possibilities"[2]. Derelict lands that mark the border, consequences of conflict and reckless urban development, are places where both sides can encounter. "No man's land"[3] can be translated into "thirdspace"[4] or "space of otherness"[5].

1.
Carson, C. (1997). The Star Factory, London. "All of Belfast murmurs with innumerable rills, subterranean and otherwise, like the Farset River that ran below the yard of St. Gall's School in Waterville Street." (p.45). "Serendipitously, the Farset is an axis between the Catholic Falls and the Protestant Shankill, as its power source was responsible for a string of mills in which both denominations were employed" (p.48).

2.
Eco, U. (1989). The Open Work. Cambridge: Harvard University Press.

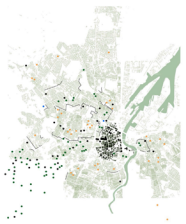
3.
When defining the borderline as "neutral zone", "no one's land" or DMZ, it is space that does not belong to neither side.

4.
Edward W., S. (1996). Thirdspace. :alden (Mass.): Blackwell. (p.57)
Soja developed a theory of Thirdspace in which ëverything comes together... subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differentialm structure and agency, mind and body, conciousness and the unconcious, the disciplined and the transdisciplinary, everyday life and unending history."

In the peaceful time, 18 years after the ceasefire in Northern Ireland there are still unrests around the city, specifically in West and North Belfast. The research and interventions that followed, re-imagine current conditions of the site as part of the “other space”. Therefore I propose Cupar Way, which follows the peace line and is the border, to be translate into a network of collective interventions among both sides of the borderline. Designed interventions are to empower small scale localised collective uses for nearby residents together with local NGO’s, schools, community centres and businesses. Main strategic objectives for interventions are (1) occupation of walls towards Cupar Way, (2) use of existing water conditions (surface water, river flood water) in the site and (3) collective spaces on the borderline. Finally, the result is network of interventions that enable collectivity: firstly, small scale localised interventions around private borders and open pavilion that covers public activities.

II

III



IV

I II III IV

Segregation in Belfast (2001). Ethno-National Division (Catholics-Protestants). Source: Northern Ireland Statistics and Research Agency.

Deprivation in Belfast (2005). Most deprived site - the Shankill-Falls border, West Belfast. Source: Edina UK-Borders (2003), The Northern Ireland Census (2001).

Segregation in Belfast (2016). Peace lines. Source: Peacelines ESRI.

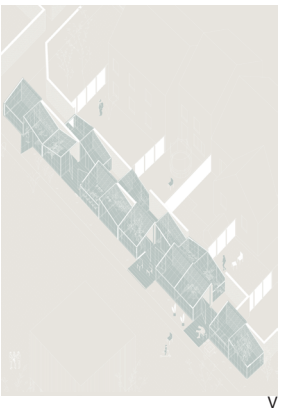
Distribution of physical monuments related to the conflict in Belfast (2010). The more segregated site, the more monuments. Source: CAIN’s database of Physical Memorials (2010).

Can defensive architecture, such as fences and walls, be brought as it would become part of collective space? Firstly, I suggest several small scale interventions reusing private borders due to reimagine them as common spaces. Currently there is lack of collective space in both Falls and the Shankill. Secondly, reused walls around the interface can possibly be a first step in removal of big barriers. Finally, it is a movement from sides of the interface to the centre of small scale interventions, that allow participation of residents.

Pavilion, roofed space of encounters, is designed on the Cupar Way, following former line of peace wall. “Way” means “ a road out of the way”. Whilst Cupar way was Cupar street hundred year ago, indeed currently it is a side between 2 neighborhoods. Former “only car” way will be “only pedestrian”, but five bridges allowing to cross the borderline are suggested in spaces of critical points. Pavilion is a place of crossing, a place of meeting. Referring to Sennett, such dialogical intervention ‘does not resolve itself by finding common ground’ and suggests that ‘through the process of exchange people may become more aware of their own views and expand their understanding of one another.’[6]

5.
Foucault, M. (1984). Of Other Spaces: Utopias and Heterotopias. From: Architecture/Movement/Continuite, October 1984. (“Des Espace Autres”march 1967).

6.
Sennett, R. (2012). Together: The Rituals, Pleasures and Politics of Cooperation. New Haven: Yale Press (p.18-19).



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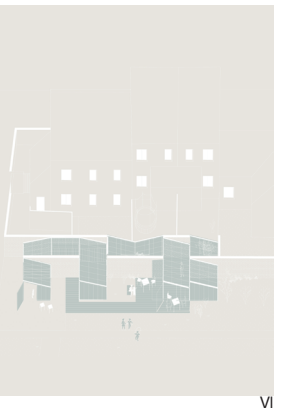

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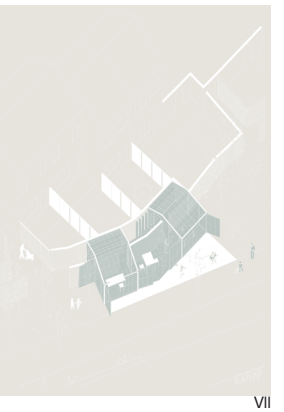


VII

V VI VII VIII IX X XI

“Greenhousing”. Collective greenhouses occupying private backyard walls. Collective space as productive space.

Football. Housing needs of existing field - collective space as meeting place.

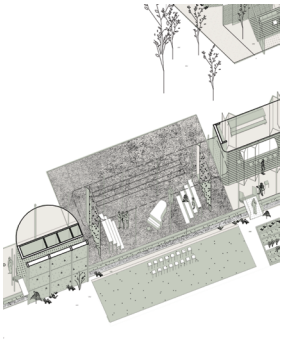
“Workshop-ing”. Opening private walls towards Cupar Way. Collective space as workshop place.

Performace. Basin filled with water in the event of flood when empty becomes a performance place.

Inside/Outside. Collective kitchen with garden.

Library. Reused peace line and private walls of backyards.

Network of collective interventions on the border of Shankill and Falls.



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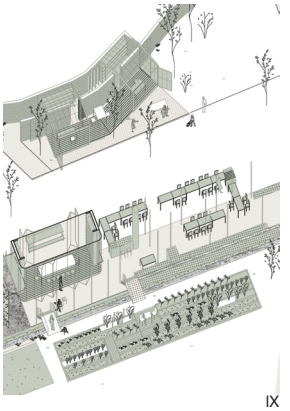

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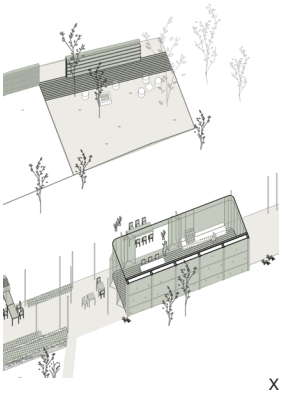

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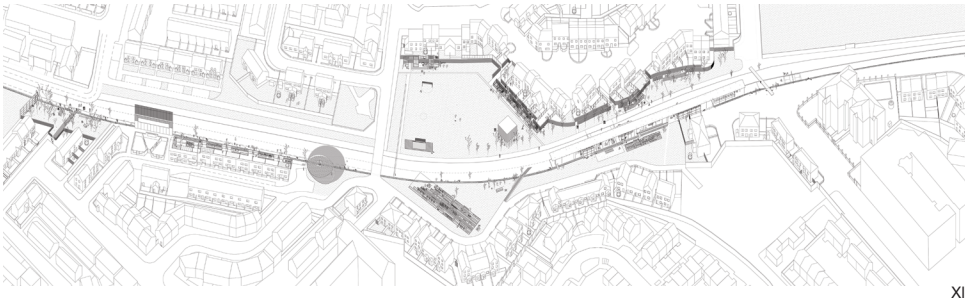

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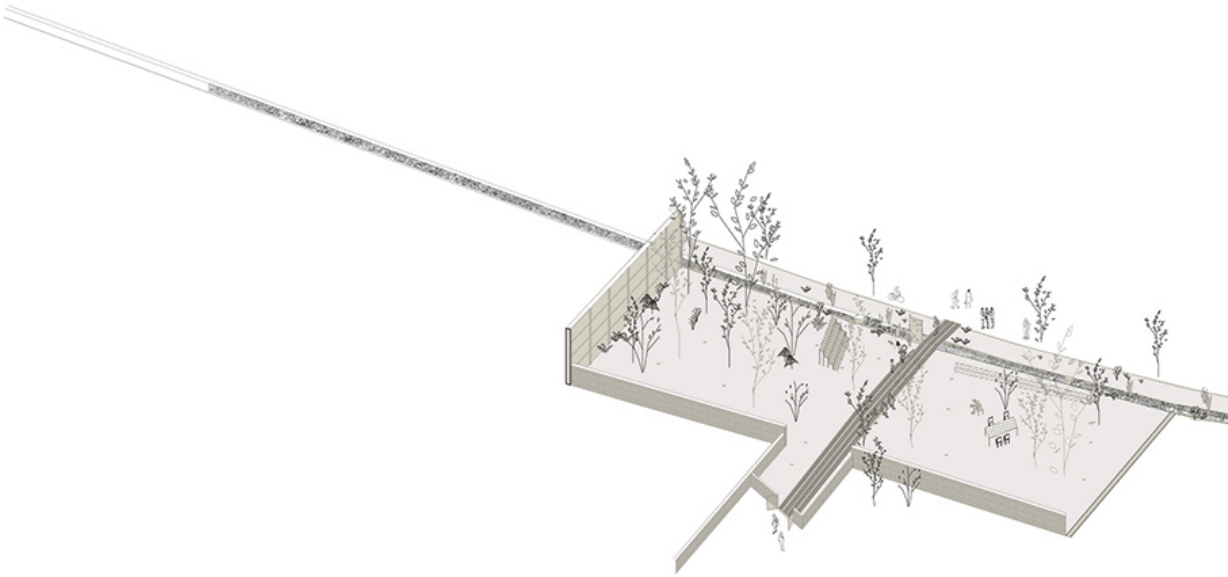

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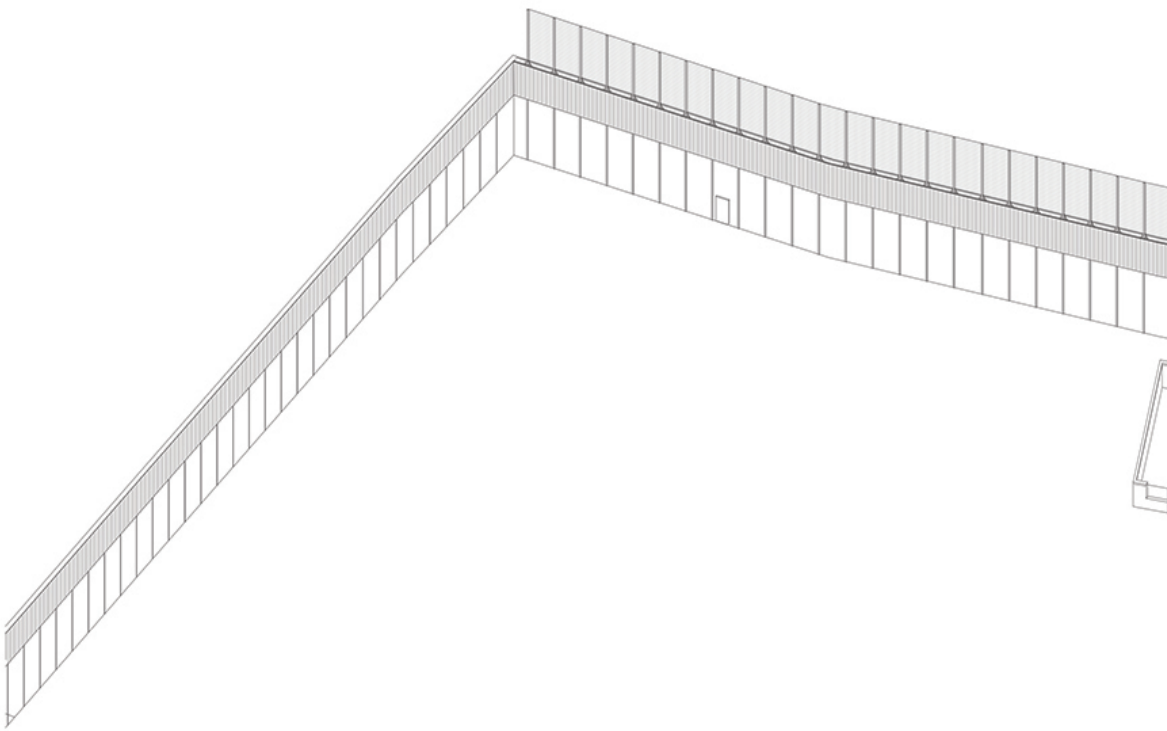
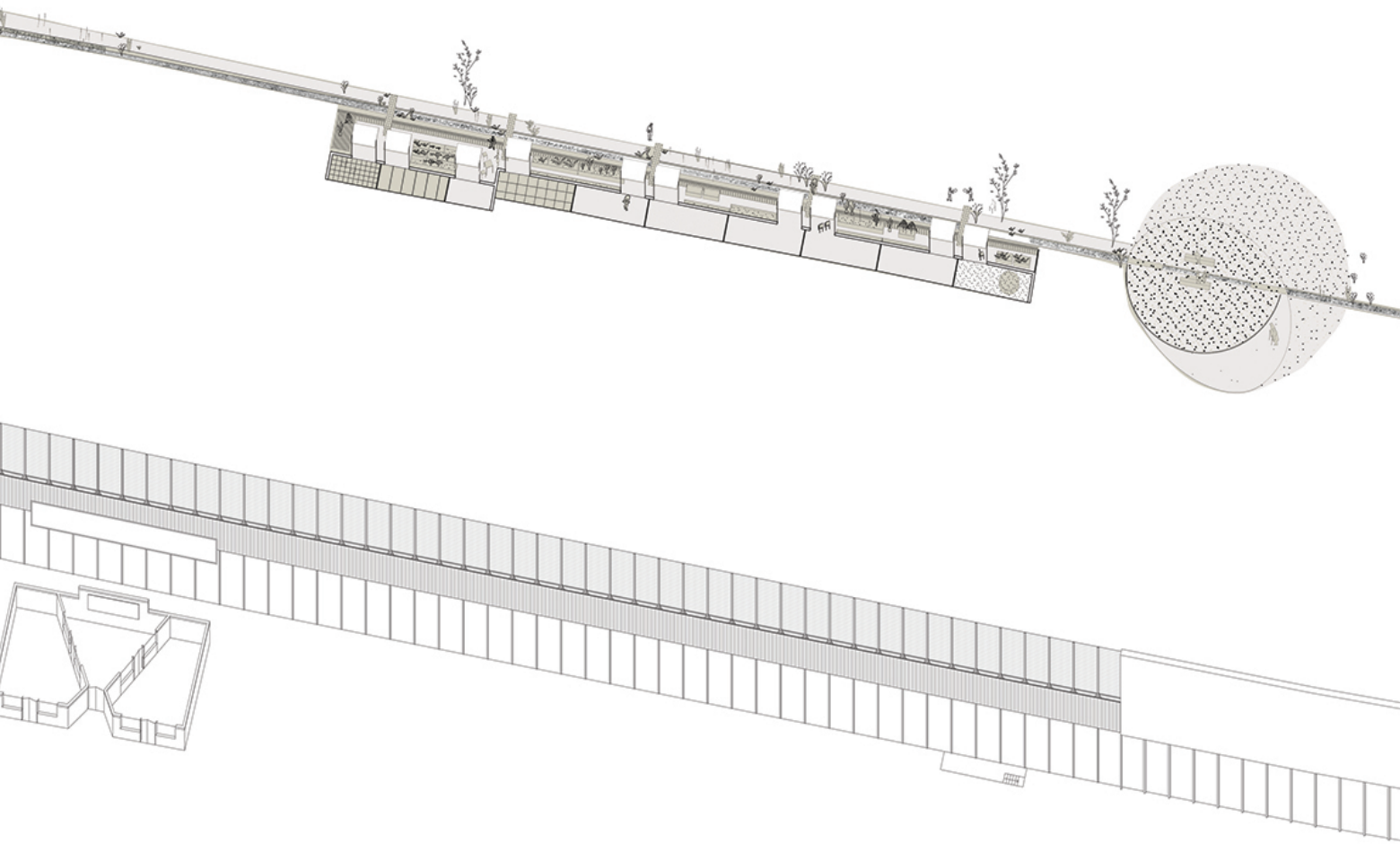
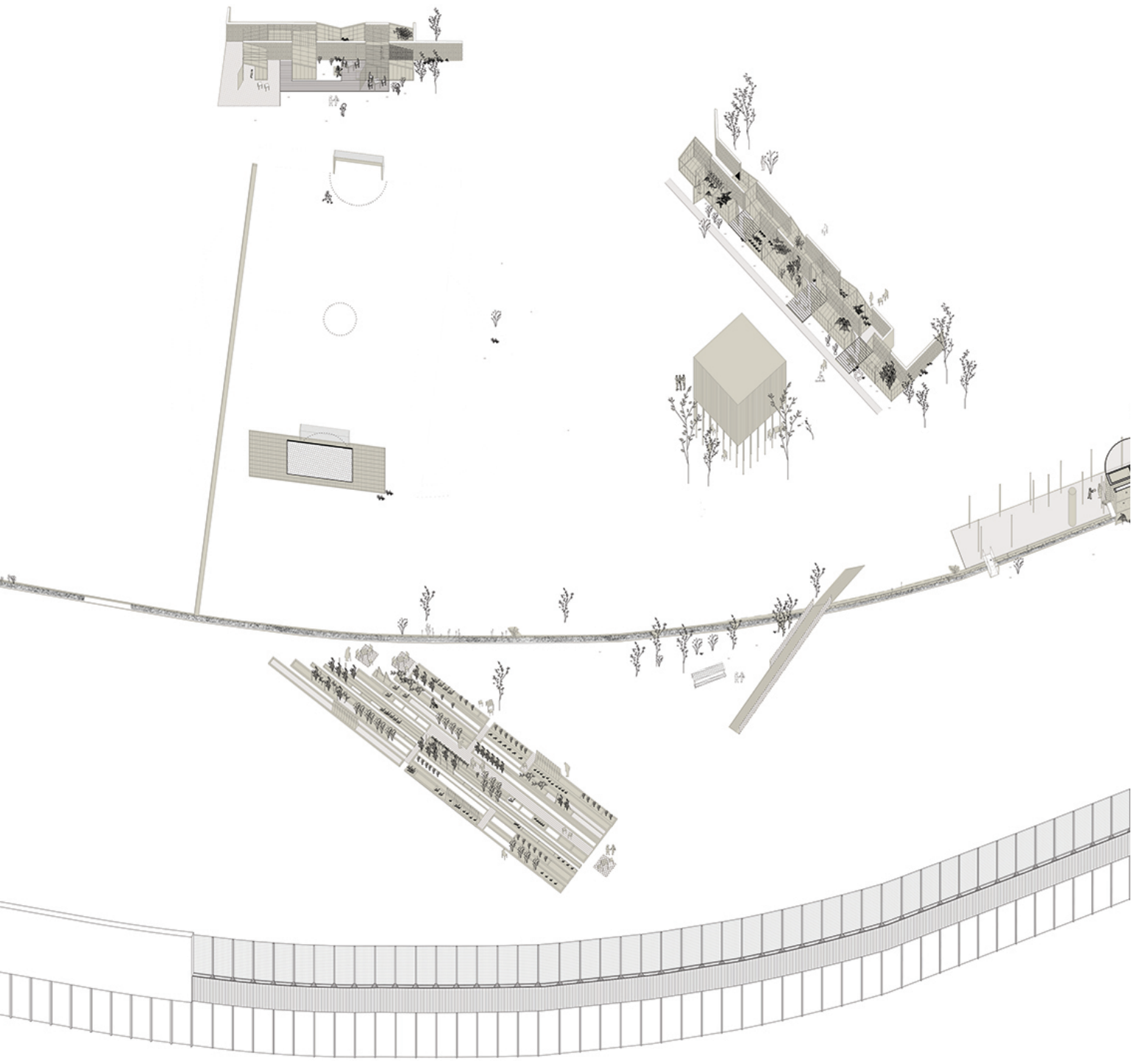
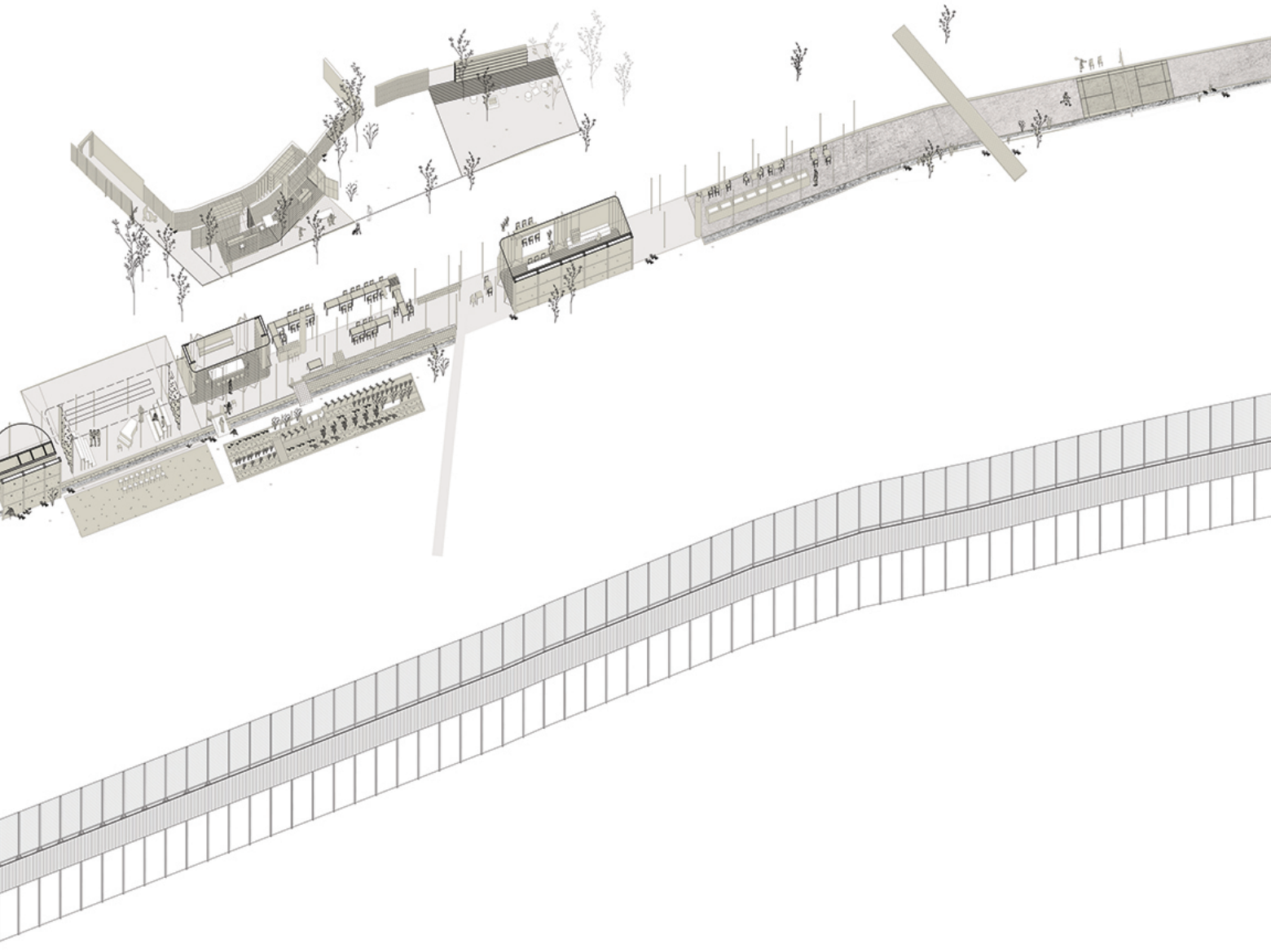
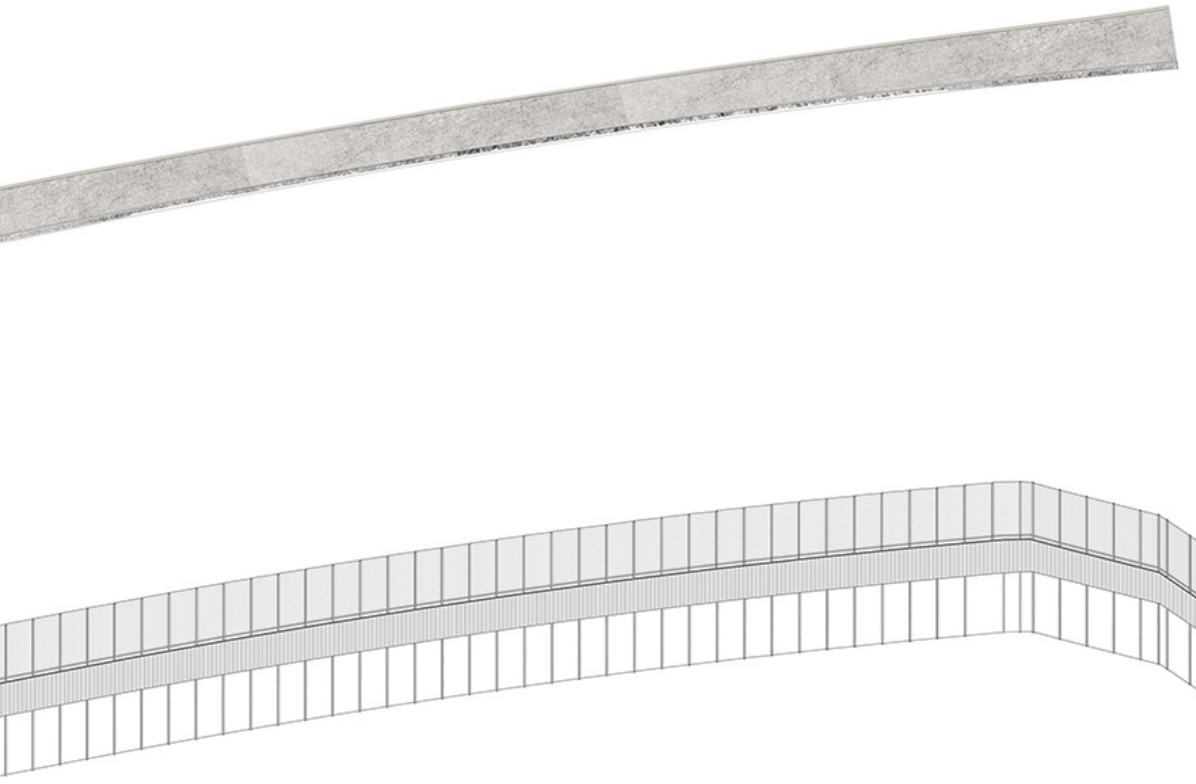










XII XIII

Network of collective interventions on the border of Shankill and Falls.

Existing peace line, following the border of Shankill and Falls.

CITY IN/FOR TRANSITION

Antonio Boeri

Source: Mc Culley, K. (2013). A Day in Kadıköy: Scenes from Istanbul's Asian Side.

Accomodating Super-Diversity.

Kadıköy is an historical district of Istanbul located in the Anatolian side of the peninsula, which is gradually loosing its most symbolic collective spaces due to some recent neo-liberal policies. In particular, the Sali Pazari is an historical site at the foot of the valley of Kadikoy, which has been for centuries an important collective space. The studied site, indeed, used to host one of the most popular 'bazaars' of Istanbul that, besides being a relevant place of trade, has been the area on which the local community built up its social identity. Today the Sali Pazari has completely lost is collective quality since it has been converted in a transportation hub. The area that used to host the bazaar has been indeed turned into a car parking and furthermore the local producers are having fewer and fewer possibilities of pursuing their occupations due to an on-going wgentrification process. There are two main issues in the Sali Pazari site: the first one is the lost social identity. The Bazaar on tuesday used to generate indeed a collective appropriation process able to accommodate a super-diversity of commuters and entrepreneurs, also giving opportunities to many small businessmen who couldn't afford to buy or to rent fixed premises. The second one is the local productivity in threat. As a consequence of the gentrification process that Kadikoy is facing, the rent prices have dramatically increased. Thus, the diversity of the shops is under threat. Moreover the public space of the sidewalks is stripped of its own collective identity, since is not anymore completely accessible and appropriable by its users. One example of this issue is given by the local craftsmen: as the other marginal social groups considered, they are indeed becoming increasingly less because, as a consequence of the on-going gentrification process, they cannot anymore afford to pay for their rent. In a transportation hub like the Sali Pazari, this diversity of producers generates an important space of negotiation, where the different actors of the local community can daily share their goods and services. In other words, the local actors of the Sali Pazari have generated, paraphrasing the political scientist Robert Putnam, *a social capital, where goods and services are distributed and shared for common benefit.*[1] In this context, an important key role a social capital is played by the informal producers, which represent the 55% of Turkish economy and a relevant part ers to create spaces for co-working, for private business and for other collective of urban informality as they provide entrepreneurial opportunities to people who cannot afford to buy or rent fixed permits.[2]

1.
Putnam, R. (2001). Social Capital: Measurement and Consequences; Canadian Journal of Policy Research.

2.
Tunder, B. and Tasti, E. (2004). Informal Sector in the Turkish Labour Market; Turkish Economic Association.

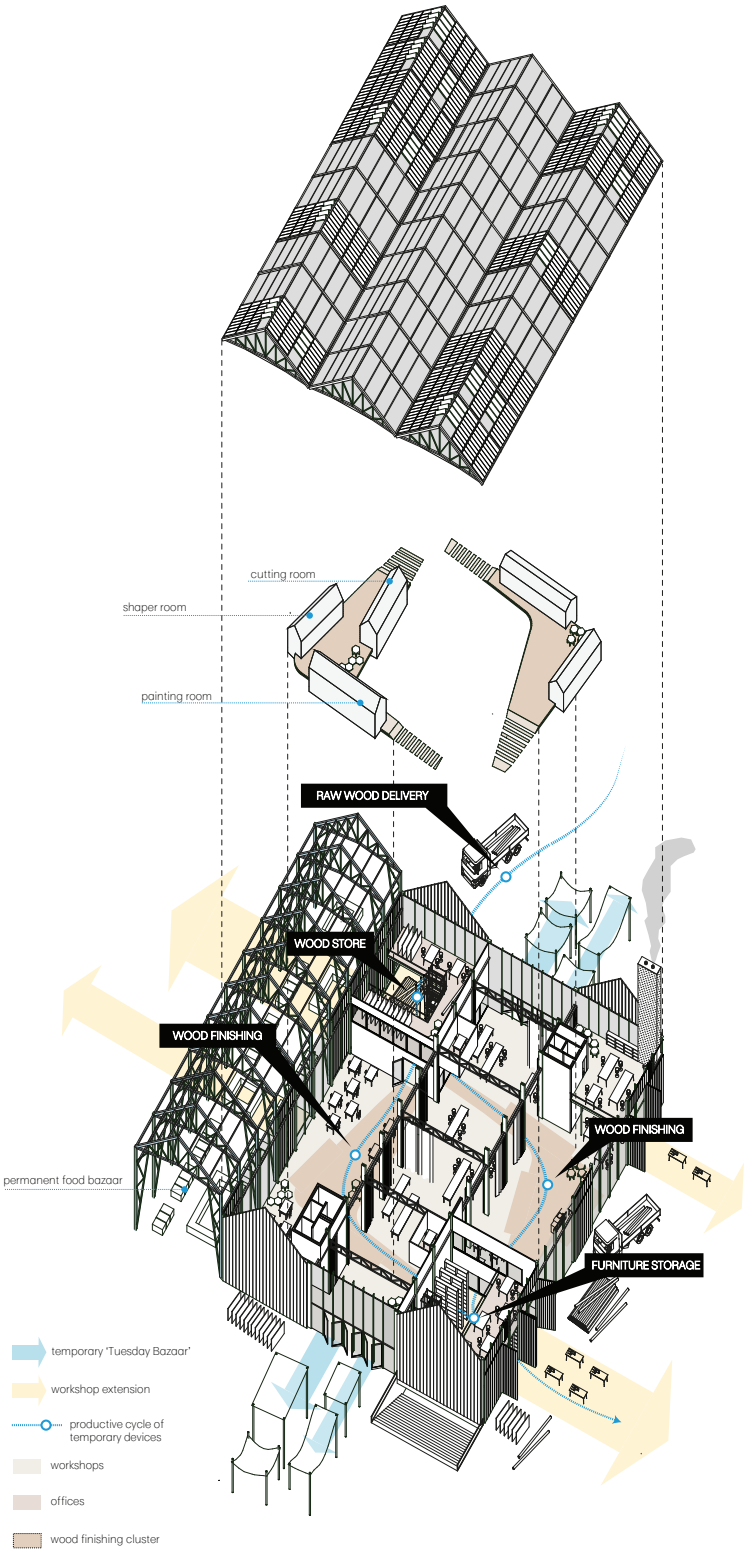
The strategy of regeneration of the Sali Pazari site is based on a 'generative process' in which every set of elements generates the other. The **Urban Generator** is the first 'element' of the generative process on which the regeneration of the Sali Pazari site is based. The conversion of the firehouse present in the Sali Pazari site into a Craft Factory is indeed the first intervention made to integrate the existing local businessmen in a productive process. The factory, by involving the craftsmen in the production of some strategic temporary devices, will act as the main institution able to organise and support the re-appropriation process of the lost collective space. The factory is indeed conceived as an Urban Generator, or an architectural system catalyst for every kind of activity or function.[4] Taking inspiration by the Fun Palace by Cedric Price, the Urban Generator will act as an 'adaptive machine' able to change its configuration over time.[5] First of all it will generate productive areas in its surrounding; secondly it will also generate the new Temporary Bazaar, encouraging an appropriation of the lost collective space. The main idea is that the incredible diversity of manufacturers spread in the surrounding of the Sali Pazari area can take part in the production of a range of strategic urban furniture and temporary structures that can encourage a process of re-appropriation of the collective space in favour of the local producers. That is the main reason why the design of the Urban Generator is based on the cycles of production of these furniture and temporary devices: the first cycle corresponds with the finishing and transformation of raw wood in a network of independent spaces, that host all the necessary machines for the processing of the trunks; the second cycle, during which the finished wood element are transformed in finished products, is developed in an open space. After the conversion of the firehouse building in a factory will be completed, the urban generator will extend its structure to host another bazaar, which is going to be permanent and directly linked with the close Kadikoy Market. The **Social Infrastructures** is a set of acupuncture interventions made in the site. Turkey has an outstanding heritage of public fountains, kiosques and tea houses, mainly built during the Ottoman Empire, that are still well-preserved and spread in many Turkish neighboroods. Getting inspiration from the spatial qualities of the traditional collective buildings of the Turkish culture, the aim is to generate a spread system of iconic buildings, both able to offer some basic infrastructures and to act as social landmarks for the commuters and for the local producers. The first Social Infrastructure is the new Turkish Fountain. Besides offering a water supply system, the Fountain will host a public accessible connection point, provided with WI-FI spots and electric supplies. This last function is specifically designed to allow the many commuters and refugees present in the area to communicate with their families far away. The second social infrastructure is the Tea House, which will be a community centre and takes inspiration from the spatial qualities of the traditional Turkish tea gazebos. The last social infrastructure is the Green House, which gets inspiration from the open configuration and from the spatial qualities of the traditional kiosks. The **Super-Diverse Cluster** is a dynamic platform generated by the Social Infrastructures. It can be extended according to the use and the needs of the users to create spaces for co-working, for private business and for other collective activities. The Super-diverse Temporary Cluster takes inspiration from the 'Mobile Architecture' principles theorized by Yona Friedman in the definition of a self-organisable platform. After the modular basements have being fixed, a metal

3.
Tschumi, B. (1994). Event-Cities; MIT Press, Cambirdge, Massachussets.

4.
Price, C. (1965). The Fun Palace Project; Architectural Review 74.

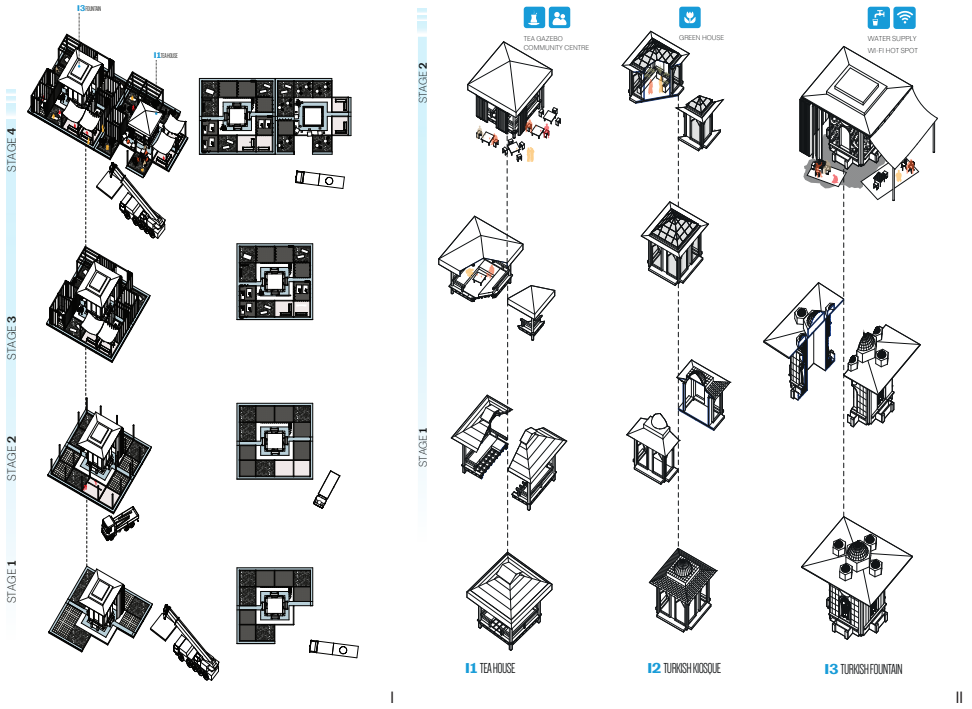
Source: S. Salı Pazarı sil baştan (2013). http://www.star.com.tr/guncel/sali-pazari-sil-bastan-haber-728559/

Source: Istanbul Büyükşehir Belediyesi (2008). http://www.v3.arkitera.com?h37080-istanbullilardan-yeni-sali-pazarina-yogun-ilgi.html


cutting room
shaper room
painting room
RAW WOOD DELIVERY
WOOD STORE
WOOD FINISHING
WOOD FINISHING
permanent food bazaar
FURNITURE STORAGE
temporary 'Tuesday Bazaar'
workshop extension
productive cycle of temporary devices
workshops
offices
wood finishing cluster

framework is mounted in every single cluster to create a basic structure able to generate different configurations.[6] There are mainly three different units that compose a cluster: the 'local business' unit, the 'co-working' units and the 'collective' units. Each of this unit can in turn be configured in different ways to allow a specific productive an/or collective activity. There are different rules of proximity defining the growth of the Temporary Clusters. **1.** Proximity to the Urban Generator: the more the cluster is close to the urban generator, the more the units will host co-working areas that can be used both as extensions of the Craft factory and by other manufacture producers. **2.** Proximity to the Social Infrastructure: each social infrastructure regulates the presence of collective units in each cluster. The cluster surrounding the Turkish fountain is, for instance, always composed by the 60% of collective units, at least. **3.** Proximity to the Street: the more the cluster is close to the street, the more the units will host local business areas to support the local producers already carrying out their activities. The main idea behind this co-existence of totally common spaces and semi-regularized spaces is to implement an informal social control that enhances public safety and cleanness of the collective spaces on behalf of the local producers involved. The **Temporary Devices** are basically what is directly produced by the Urban Generator. They are strategic urban furnitures and temporary structures that will be injected in some specific critical areas in the surrounding of the Sali Pazari site. Some of these temporary devices are inspired by the existing urban furnitures daily used by the informal producers invading the streets of Istanbul: food-seller charts, flexible bazaar tents and other temporary structures. The informal temporary devices produced by the factory will be spread mainly in the critical areas, where a privatization of the collective space has already been activated.

5.
Friedman, Y. (2006). Pro Domo; Barcelona: Actar.

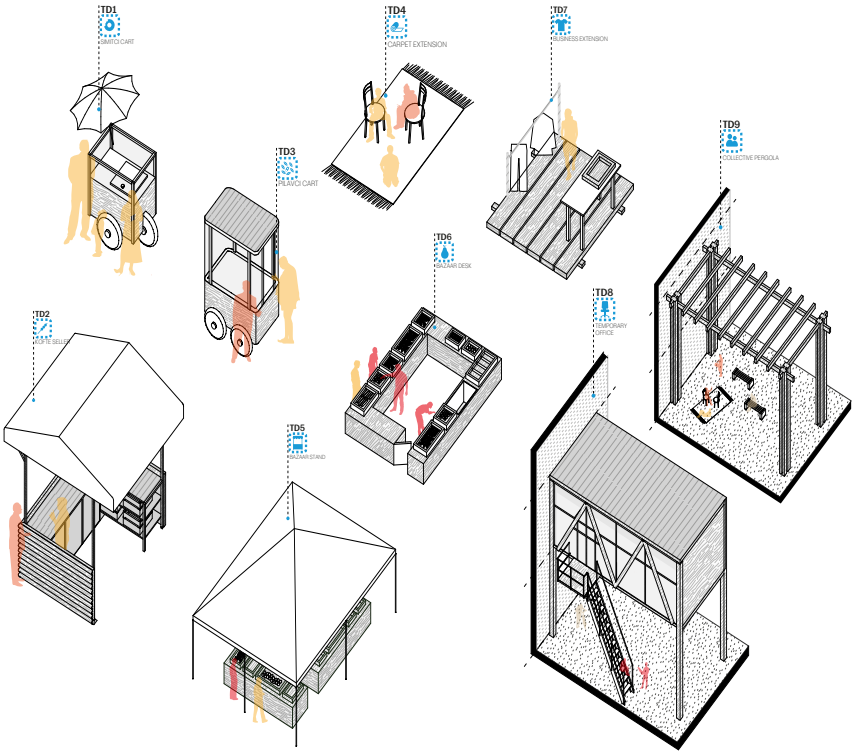


Facing Page:
Urban Generator. Cycles of production of the Temporary Devices.

I II

Strategic Element. Super-Diverse Platform.

Strategic Element. Social Productive Infrastructures.



III

Strategic Elements. Temporary Devices.

Facing Page:
Social-Productive cycles of the different urban actors of the Sali Pazari site.

IV V VI VII VIII IX

(1) **Opening up the wall.**

(2) **Creating of the collective/shared space.**

(3)**Insertion of the first Social Infrastructures.**

(4) **Temporary 'Tuseday Bazaar' generation.**

(5)**Extension of the temporary cluster.**

(6) **Acupuncture of temporary devices.**

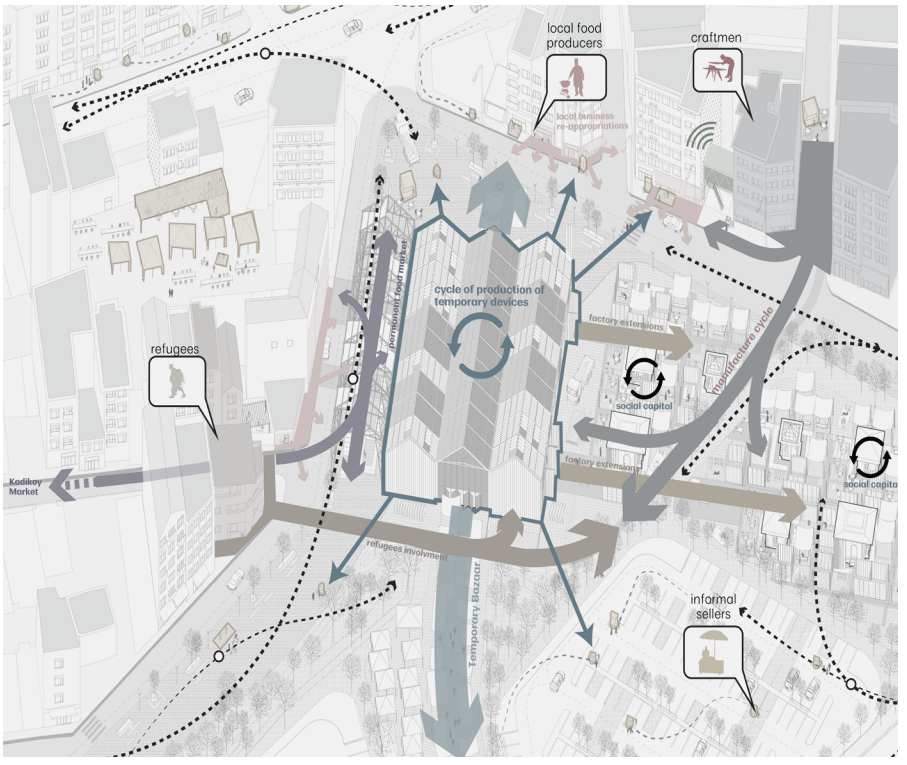
Stage 1. Regeneration of Sali Pazari site.

Next Page:
Stage 2. Regeneration of the Sali Pazari Site.

III

First Stage: After the new Craft Factory is active, the wall enclosing the site will start being open up. In the meanwhile, the Institution of the Common, main body managing the Craft Factory, will start involving the craftsmen in the productive process (1). In order to make the site more accessible and more pedestrian-friendly a new 'collective shared space' will be created. This area, reducing the vehicle traffic and facilitating the pedestrian flow, will act as a filter between the city and the productive area of the factory (2). Finally, the injection of the first Social Infrastructures in the site will activate a process of appropriation of the space. As a first consequence the Super-diverse Cluster will start expanding, generating an open and diverse environment accessible to the local community (3).

Second Stage: As a first step, the extension of the craft factory, the permanent food market, will open to the public. The Craft factory, now completely productive, will start generating every Tuesday a temporary Bazaar, where the furnitures and devices produced in the factory will be sold. The idea is the one of creating a km 0 production where costs of production, transportation and assembly are limited and mainly managed by the users (4).Meanwhile the injection of other Social Infrastructures will extend the Super-diverse Cluster in the site (5). Finally a range of temporary urban devices will be produced by the local craftsmen: informal carts, strategic urban furnitures and temporary structures will be injected in some specific critical areas in the surrounding of the Sali Pazari site to encourage a process of re-appropriation of the collective space in favour of the local producers (6).



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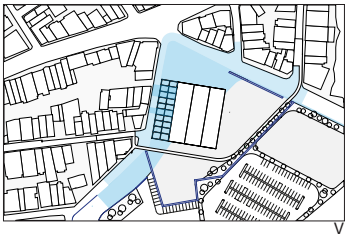
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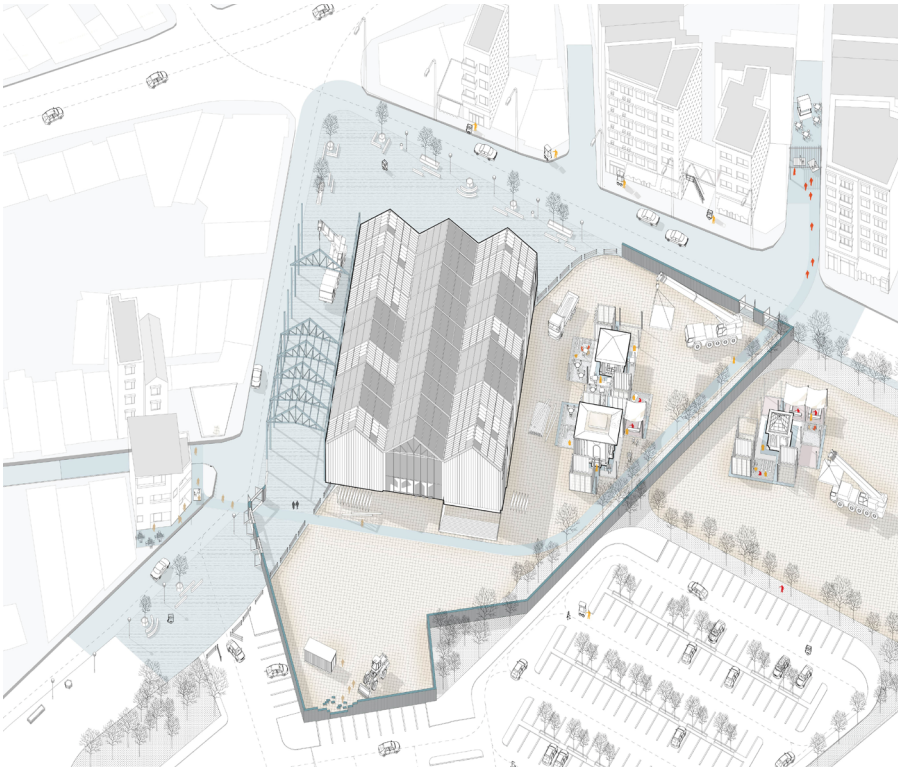

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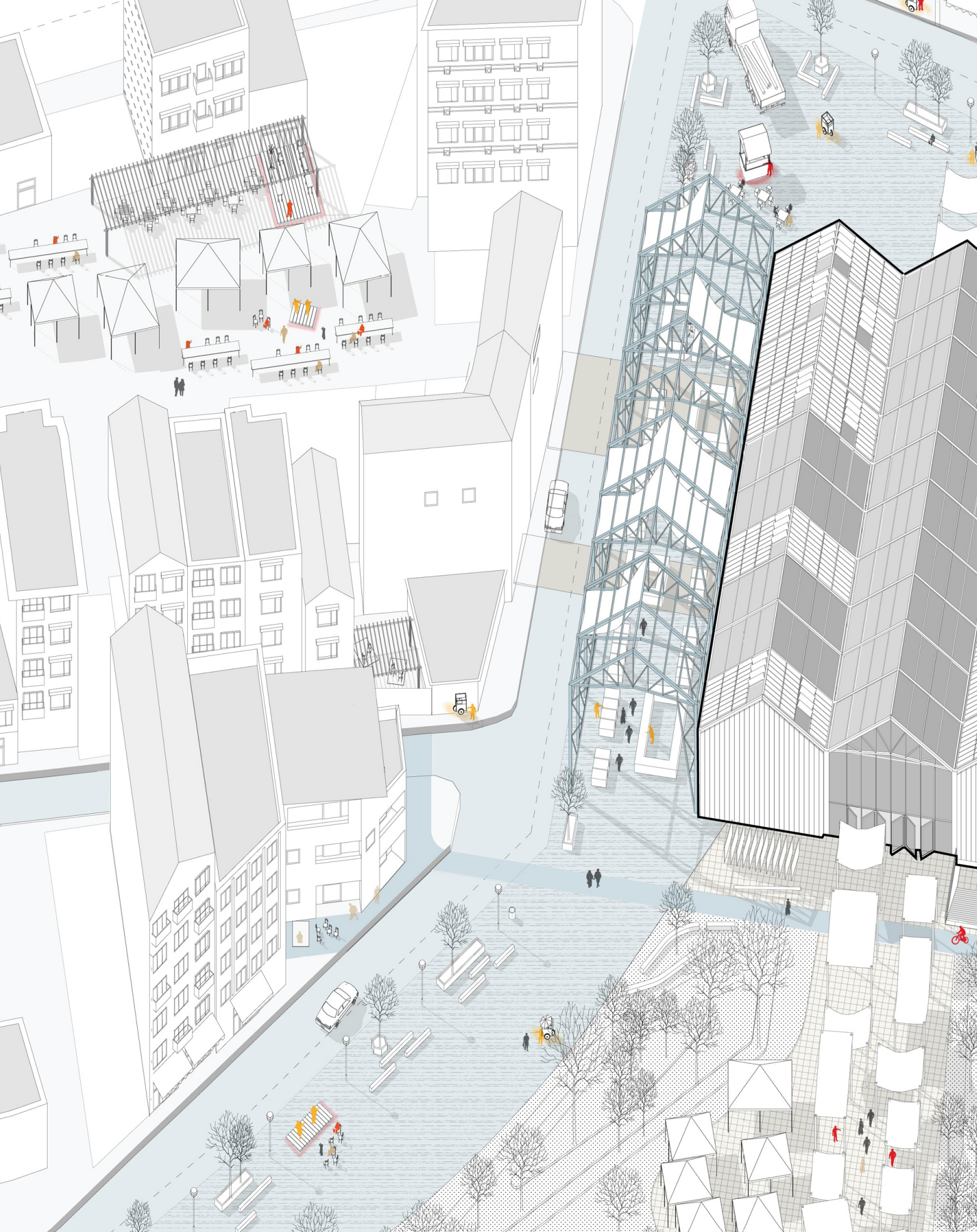


HONGFOU FOOD CENTER

>>>啮塭偂>>>埙别>>>>副吸啮塭岠婠

Dariia Spytska

Re-Thinking The Generic Environment.

Shanghai is a city of 25 million people, which makes it the biggest city in China.[1] The city is changeable, vibrant and rapidly growing, it also hosts up to 10 million of floating migration each year. In addition, Shanghai is the city with the rich history and the generic city of nowadays simultaneously. After the Opium war in the XVIII century, the city was developed by international concessions and divided between France, Britain, and America.[2] The contrasts, kitsch and the speed of development are impressive. According to Chinese tastes, even high-rise glass towers look typical with the colorful advertisement, significant symbols, and flashy lights, so that the street life brings the totally unique feeling of being in Shanghai.[3] Contrasts are visible everywhere, starting from the close neighborhood between old informal housing districts and new accommodation towers and up to large transportation hubs, that can be crossed only with the large pedestrian loops. However, citizens prefer bicycles and motorbikes due to the weather conditions and to traffic jams.[4] At the same time, the city is very green and rich in the park areas. However, some of the parks are only decorative, that are, for example, the pots with flowers on the highway all the way long or big kitsch sculptures of animals from trees and flowers in the public places. At the same time, it feels that city tries to show its unique spirit. This fact is visible in the past decades in the projects of contemporary Chinese architects, in gentle revitalization and reuse of the buildings, etc.[5] Nowadays, the city is trying to go more into sustainable development, not only by demolishing old and building new but also by rethinking and reusing, cleaning the riverfront and going deeper into quality rather than into quantity.[6] The street life doesn't stop during the night. However, it continues in its own variety, such as noise by street dwellers or by people who are just cooking together for their families. The level of sound depends on the size of a street, but the huge part of nightlife lasts at a ground floor of a typical Shanghai's Lilong (Shikumen) typology. It is always open to publicity, and only sleeping rooms are hidden from the eyes. In this typical block housing, even summer kitchens are outside on the street. It brings the possibility of temporary social interaction with the neighbors and also of a typical smell of Chinese spices.[7] Food is everywhere in the city. Small snack shops on each corner, small opened markets, street dwellers with crabs that are crawling under your feet, with the machines that are making a bamboo juice just in front of you, with all types of exotic fruits and with the poultry

1.
Chakroff E., Godel A. and Gargus J. (2016). China architectural guide. DOM publishers.

2.
Yatsko, P. (2004). New Shangai: The rocky rebirth of China's legendary city. Wiley.

3.
Paddisson R. and McCann E. (2014). Cities and social change. SAGE Publications ltd.

4.
Yatsko, P. (2004). New Shangai: The rocky rebirth of China's legendary city. Wiley.

5.
Xiangning, L. (2015). Made in Shangai. Tongji university press.

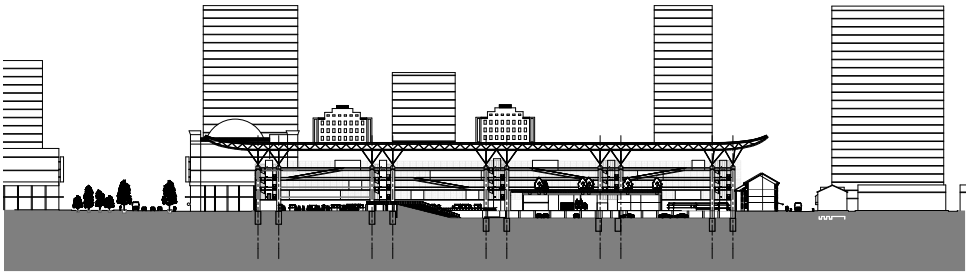
6.
A report from the Economist Intelligence Uni (2012). Supercized cities. China's 13 Megapolises.

7.
Privitera D. (2011). Streetfood as form of expression and socio-cultural differentiation. University of Catania.

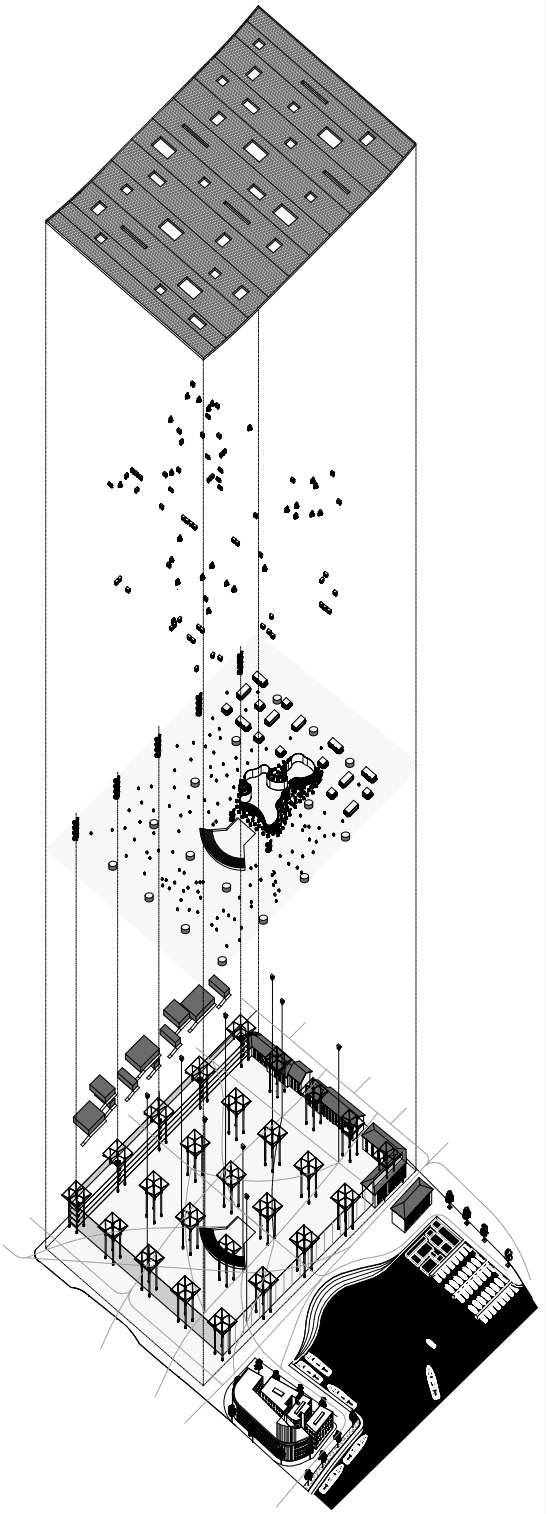
shops where it's visible how the chicken is plucked and where all parts of meat and poultry are edible. In front of the restaurants, all fresh food is laying in front of the façade, doors are open, and the cooking process starts from outside. Eating together and sharing the food is a strong national feature. The tables are usually round with a turning part, so each person can try each dish, with some dishes (like a hotpot) being in the process of cooking during the conversation. Contrasts of nowadays are the young people in the restaurants, that are sitting in front of each other with their gadgets, sometimes sending photos or videos to each other or making selfies together. **The Hongkou district.** The site is situated in the city center, in the densest Hongkou district and in the close connection to the developing financial district and historical city center. It is located near the riverfront with the most iconic views of the city; there is a popular green pedestrian way from the Huangpu river to the Suzhou creek. The district is very live and looks like a permanent construction site. Indeed, in the city plan, it becomes a contemporary business center, commerce and living district with rising towers up to 100 meters high everywhere around and with the monofunctionality on the building based level. It becomes a homogenous district, full of generic architecture and very rapid growth, in few years the landscape will be totally changed, and the only significant historic buildings will be preserved.[8] As for now, district witnesses a destruction of collective spaces and other collective forms of living and of the privatization pressure that leads to the disappearance of informal street activities and forms of exchange, such as markets. The potential of the river transportation is underused, with boat station, which is close to the site, being used mostly only by fisher- men in their private needs. Except for the old parks, which are more orientated to the human scale, the contemporary public spaces and squares in Shanghai are huge open spaces, that are unattractive to locals. While in Europe people prefer squares and open spaces with few design interventions, Chinese people prefer narrow spaces, protected and divided with the invisible intersections between them. Typical Chinese space is organized in a linear and hierarchical way with small but scattered nodes along the way. Historically, public spaces in China were surrounded by walls. Same happened in the residential areas, where the neighborhood daily life happened behind the walls, in their interior alleyways.[9]

8.
Day, K. (2015). Fengshui as narrative of localisation: Case studies of contemporary architecture in Hong Kong and Shangai.

9.
Day, K. (2015). Fengshui as narrative of localisation: Case studies of contemporary architecture in Hong Kong and Shangai.

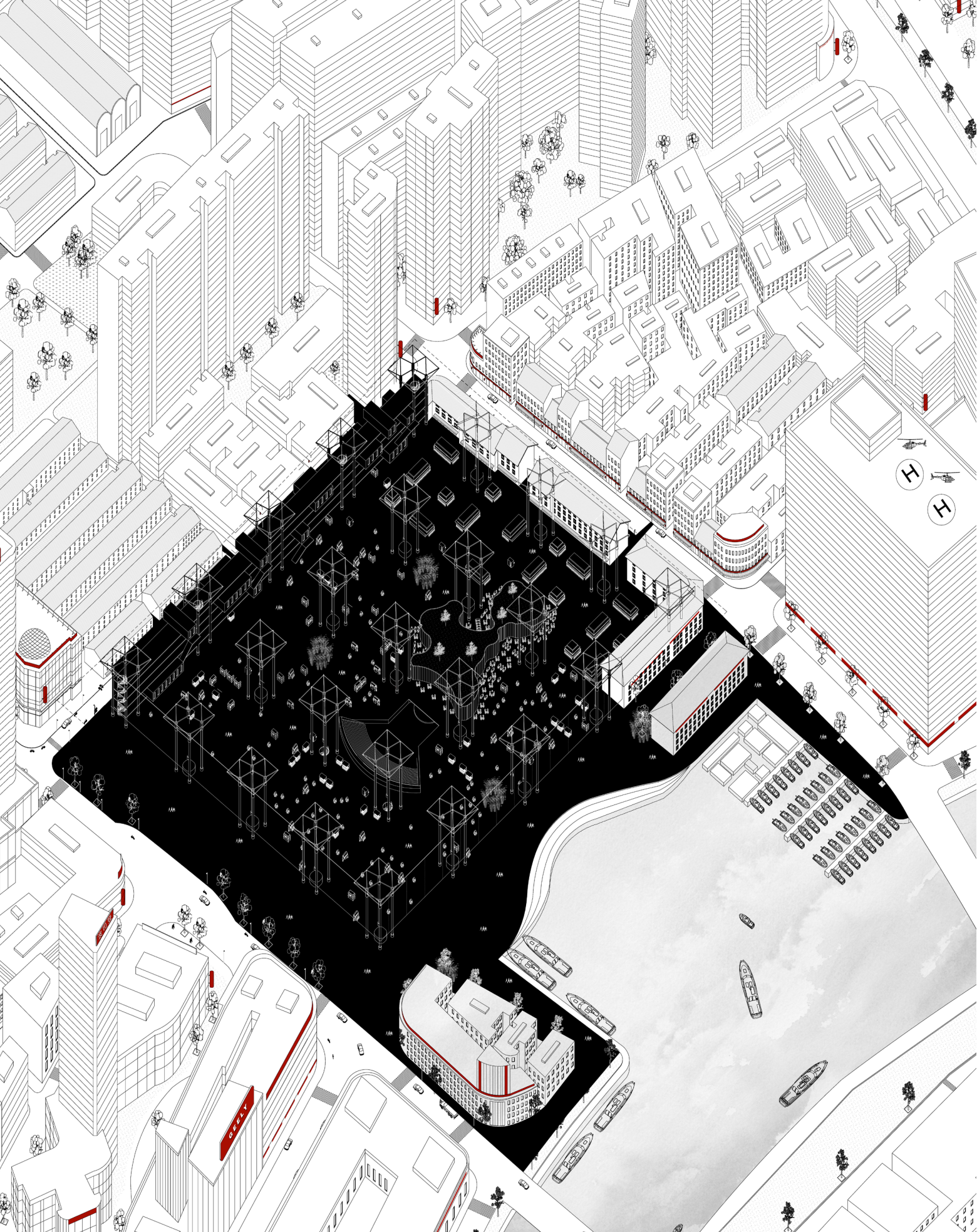


Hongfou Food Center. Section.



Generic Environment. Canopy and functions.

HongKou food center project. The design process of Master dissertation thesis was challenging for me. Working in Shanghai assumes a big scale, changing the environment and Asian culture. All these points are new to me. The research part was very cognitive; I learned a lot about Shanghai and contemporary behaviors of people, their lifestyle. I was absolutely amused and inspired by the traditional Chinese house, Chinese garden, and the traditional Chinese city. It has adamant and profound knowledge of the Chinese mentality. Typical Chinese place has a beauty and typical spatial organization. Local materials as wood, stone or brick are also used in a different way as to Europeans. All these give a strong inspiration and clear understanding of the atmosphere and architectural outfit that should be achieved during the design process. The vibrant atmosphere of the city and street food life led me to design a market square with the revitalization of a riverfront. After few investigations of a market square, I came up with the idea of a Food center. It includes a market square with additional facilities as food courts, restaurants, and food research restaurant. Chinese cuisine is one of the oldest in the world; it has its own huge variety. Food in the north in the country is absolutely different from the southern cuisine. There are 4 main Chinese cuisines, and each has its own recipes, products, and ingredients. Due to the globalization and rapid growth in China, a lot of recipes and products are lost, so these are the main goals for the research institution. A parallel aim of the project is to create a public space according to the Chinese principals. This public space had several strategies. First of all, it's important to revitalize a river front and river transportation. Due to this place becomes a part of an eco-system and place to rest and observe the iconic views. Secondly, the site is a part of existing walking path. Therefore it's important to create a public space introduces to this path and attractive to pedestrians. In order to accomplish these goals, the following programmatic decisions were made: A dynamic program of a riverfront; Enabling access to the Food Center via a multimodal connection; Ground floor bazaar as a loose space- space of exchange and encounter; Additionally, space includes hybrid function and informal atmosphere. In the language of architecture, space was designed and organized with the inspiration of a traditional Chinese garden. In the beginning, it was the deep analysis of the city of Shanghai, all main agenda and topics that influenced my design process. On this basis, an obsolete mapping of Shanghai and a touristic map of a city was made to help to understand the interconnections in the city, transportation time and the prevail architectural styles. After, during the trip to Shanghai, it was an inside study of the city, observation of its problematics and its photo documentation. The site was chosen also during the visit as a free plot in a rapidly growing district in the city center. After the trip, I did the particular studies in the several topics I was mostly inspired and interested in like contemporary materiality of Chinese architecture, a typical organization of a Chinese public space in Shanghai and the study of Chinese food. Chinese food from different regions, typical food from Shanghai, typical street food places and restaurants, presentation of the food and the importance of the food in a social life of the citizens.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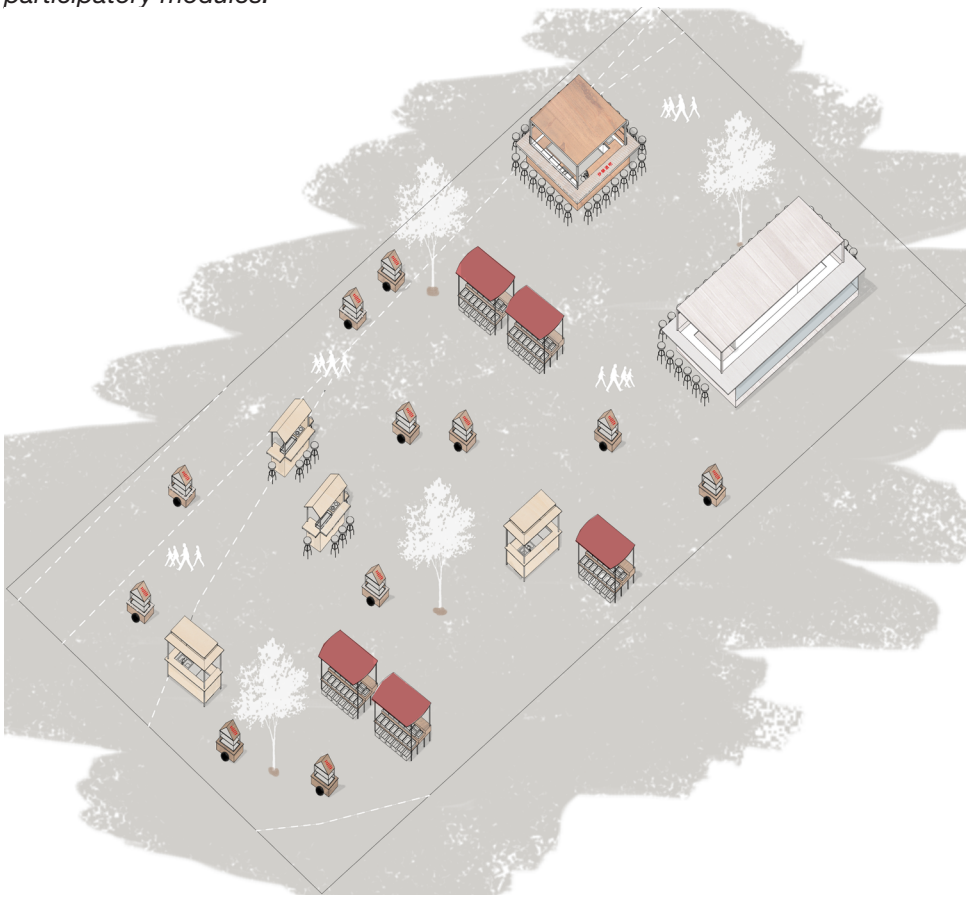
Site as a part of a green pedestrian path; Revitalization of a riverfront (marina, floating swimming pool, and food production); Introduction of the modes of everyday life; Rethinking the generic architecture of the surroundings; Hybrid functionality and hyper-mix; Use of local materiality and architectural forms; Bringing the atmosphere of a street life and a loose space into a function of a bazaar; Dynamic program as food festivals; Enabling self-organization through participatory modules.



The main goal of my architectural intervention was to create a public space which comfortable to Chinese people. Space is addressed to contrast with surrounding generic high-rise architecture and is a part of a sustainable development of Shanghai. Food center is a diverse public space. It includes a ground floor bazaar, an open arena, food courts, restaurants and a research center. All these functions are collected on the square under the canopy. The structure has translucent walls that provide natural light and ventilation. The ground floor is constantly opened and works as meeting place, market, food festival square, a place to learn what to cook and how to cook. It still has a possibility to close the ground floor if needed with the rolling doors. The market is equipped with all necessary infrastructure and underground parking. Food center has direct access to the river, where the marina is designed. Due to the contemporary needs of sustainable development, there are floating fields on the water that allow doing experiments and grow food all year long.

Facing Page:
Generic Environment. Interrelations.

Hongfou. Square.

Next Page:

I II III IV V VI

Hongfou. Dim Sum bar.

Hongfou. Noodle bar.

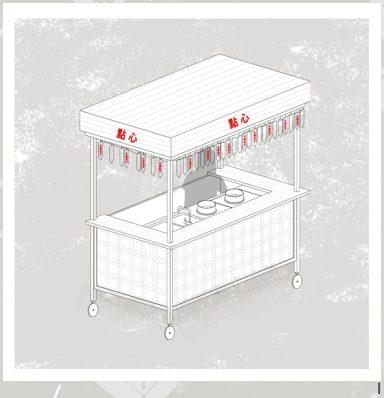
Hongfou. Market.

Hongfou. Sushi bar.

Hongfou. Street vendor.

Hongfou. Elevator and Utilities

The Heart of Hongfou. Restaurant.



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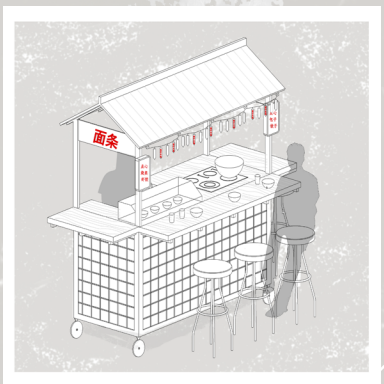

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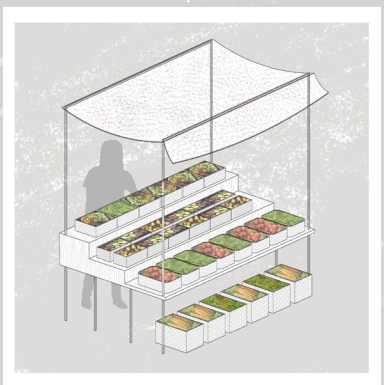

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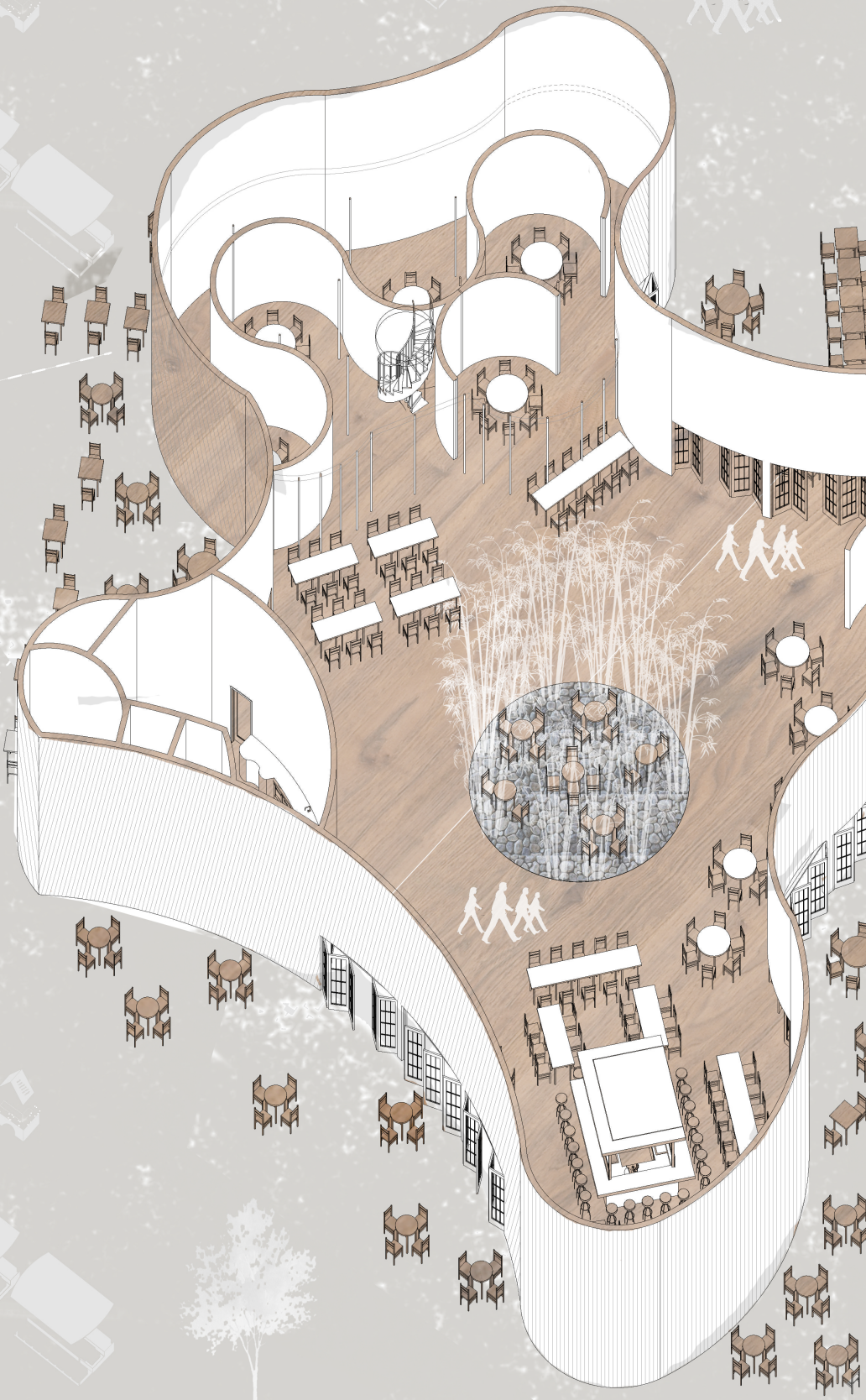

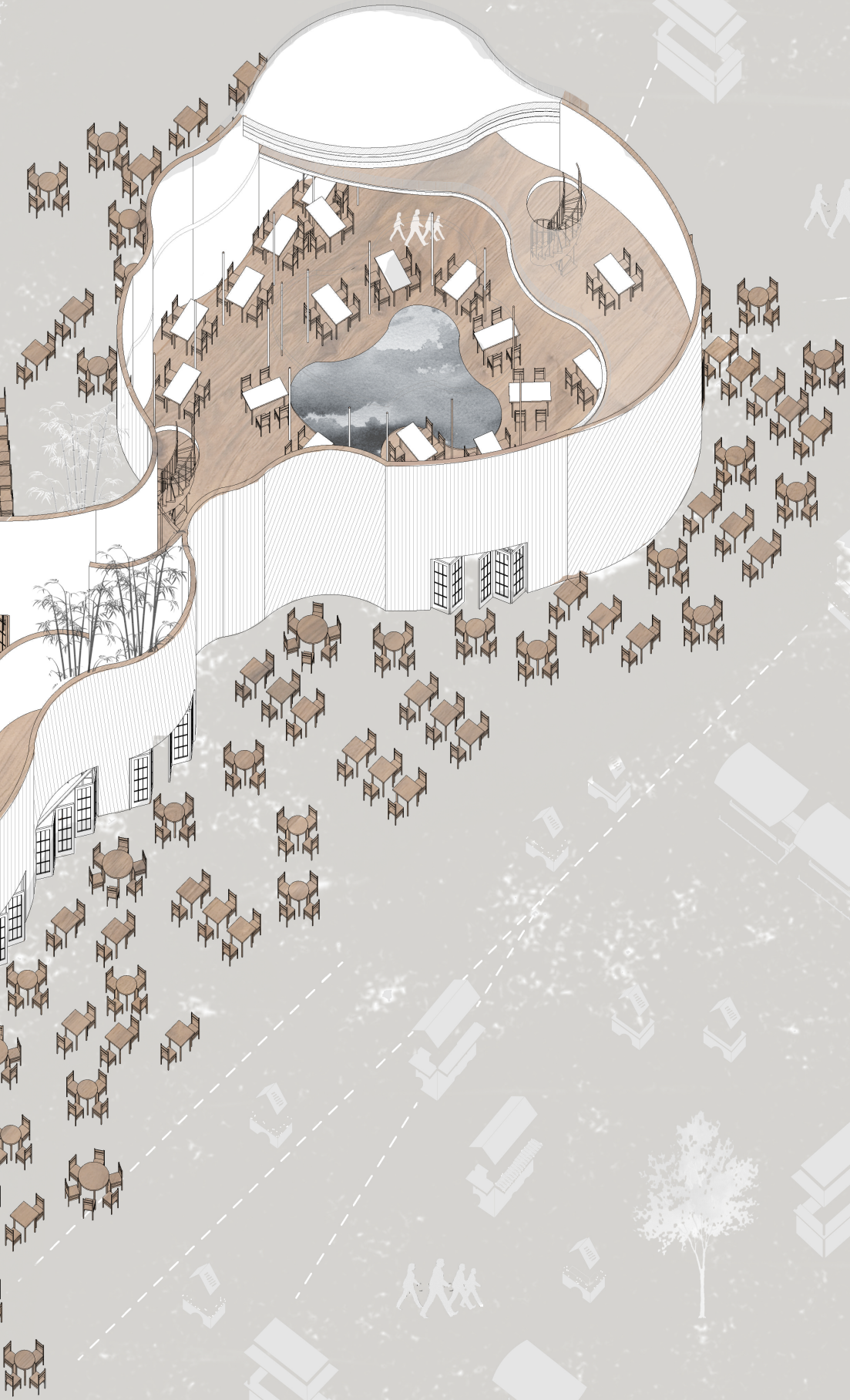

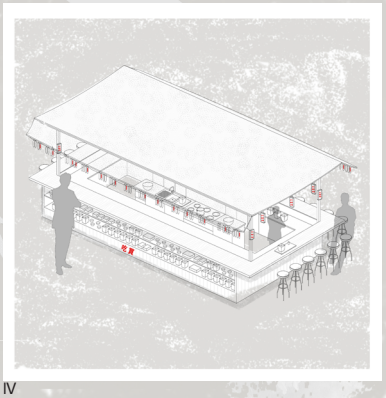

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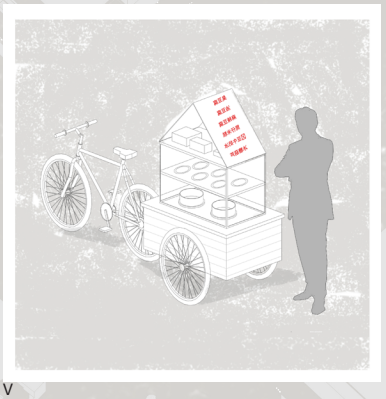


V

VI

HOME IS WHERE YOU ARE (NOT)

Lydia Karagiannaki

(Re)Constructing Home In A State Of Permanent Uprootedness.

In the age of globalisation, an imaginary community of world-travelers, like trees whose roots have been lifted from the ground, find themselves roaming in a state of permanent uprootedness. Expats, immigrants, refugees or students, to the cities where they settle they bring along their cultures, but also their ways of appropriation, modification and navigation through space. For my Master Thesis project I shift the focus from the visible public space to the backstage of our daily lives: the very private domain of the domestic. What is at stake when these very people who make our urban space super-diverse withdraw into their four walls, behind closed doors, in the intimacy of their houses? How much of their culture and fragmented identity do they project on the generic architecture of row-houses, modern flats, 'Maison de Maître' or even accommodation centres for asylum seekers? And what is the format of this culture, does it consist of matter or is it a tactic of immaterial quality? Home is where you are (not) investigates precisely those practises of transference of the mental image of Home, the cultures of domesticity for a population in constant flow.

A House is not a Home. The Home differentiates itself from the House in the sense that it juxtaposes a mental image of belonging and identity on the merely spatial situation of the latter. Home is a signifier, a carrier of meanings and narrations, of the ideal of wholeness, an eternally suspended fulfillment. It comes into being though the capacity of one's imagination to create the doubling of the physical space[1], as 'the point of no return', the origin of all references. Home is this imaginary locus where the space of where you are coincides with the person of who you are. The Home is uniquely traced on the threshold between the individual and the collective.[2] Home is a practice through which the 'production of the creative self' and the 'mere reproduction of prescribed forms of activity' are constantly related to each other. Precisely the possibility to isolate oneself within a private domain, to draw the demarcation from the public, over-stimulating sphere, is crucial for the construction of subjectivity.[3] Our Home then functions as a process where the various and sometimes even contradictory fragments of one's identity are collected, condensed and negotiated. In the framework of my Master Thesis project, this becomes particularly interesting when considering individuals with a different cultural background as the one of their current context of residence. The place of origin and the place of destination, or just the current place of

1.
Van Imschoot, T. (2016). The introduction of the publication to the exhibition *'You make a better door than you do a window'* by Hans Demeulenaere & Emi Kodama. Beursschouwburg, Brussels.

2.
Van Herck, K. (2005). 'Only Where Comfort Ends, Does Humanity Begin', On Architecture, Modernity and the Warmth of the Hearth. '*Negotiating Domesticity. Spatial Productions of Gender in Modern Architecture'*, p. 123-144.

3.
Ophir, A. (1991). A place of knowledge re-created: The library of Michel de Montaigne. Science in conext, 4(01), p. 163-190.

habitation, and even all the places one has traversed in their global trajectory of movements and re-installments: they too become part of one's identity, acquiring material and spatial dimension. The elusiveness of the notion of Home lies partly in its diverse (temporal) localisation by each individual.[4] While some people would easily define Home as the place where they currently live, others would trace it in a place of their previous experience. Moreover, Home might be a place where one has not yet arrived, a place one is heading to. Home is where you are or where you are not, and in this sense, while the mental image of it follows the displaced along their journey, its physical double does not always follow.

Archaeology of a Home. Why do I call a place my home? In order to trace the mechanisms of this transcendence, the first step is to investigate the processes of 'homing' in my own history of travels and re-instalments. I therefor map my current apartment both in architectural and in personal/anthropological terms. I analyse the rooms and the spatial practises of their appropriation, the objects found within them and the associations they evoke. I measure the balance of privacy and community of a shared house, as well as the bricolage character of its inventory. I trace which are the representations of Home within it and what is their format: an object, a room, a practice, an image? What are the traces of the inhabitants revealing about them? The arrangement of furniture, the posters on the walls, the cracks on the floor? The process resembles a careful excavation at the site of an ancient ruin, the speculations of a forensic group of investigators. I call this 'The Archaeology of a Home'.

4.
Heller, A. (1995). Where are we at home? Thesis Eleven, 41(1), p.1-18.

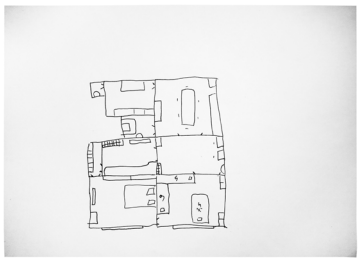
Reference of Domesticity. The Bathroom.

5.
Hurdley, R. (2013). Home, materiality, memory and belonging: keeping culture. Vancouver: Palgrave Macmillan.

The interviews. The second part of the research includes eleven interviews with residents of Brussels from various cultural backgrounds. They explore their domestic territories, the use of rooms, the furniture, the objects on display and the associations they evoke. They examine how the construction of memory, identity and belonging is bound with the material world containing the respondents' everyday life, how the physicality of a table can be both 'the fabric and the fabricator of memory'.[5] Cultural references are often blended with familial memories and in this sense, the boundaries between personal and collective cultures appear to have gradually faded. As an experimental tool which summarises the interviewees' idea of domesticity I deploy the medium of the hand-sketch. During the interviews I ask the person to draw the house they currently live in by themselves, even if our meeting takes place in this very space. By juxtaposing their hand-sketches, narratives and ideas of domesticity I finally develop my own hand-sketches for each of the interviewees. They explore the idea of Home from an imaginary, almost impossible and sometimes even ironic viewpoint, relating the material with the immaterial.

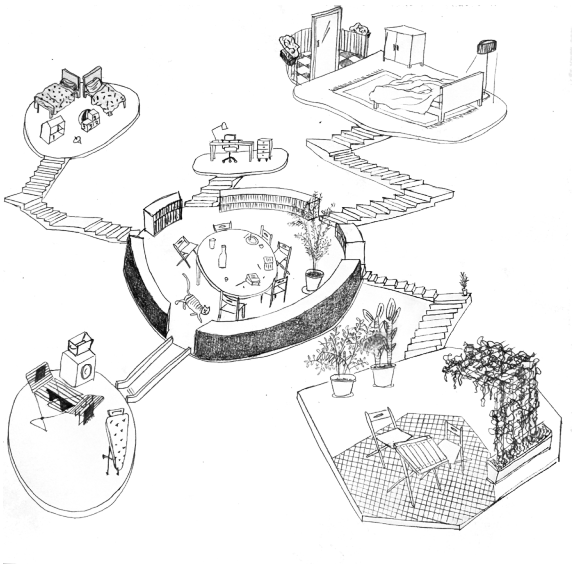
The Common Home. As a final research stage and speculative design strategy, symbols of Home-ness which emerged through this process are collected and merged into site-specific architectural installations for the public space, suggesting spatial narrations of the Common Home. The neighbourhood of Sint-Joost-ten-Noode in Brussels is used as the backdrop of this imagination, whereas three potential dream constructs, as mental images of the Common Home, are projected onto the public space. The projections are defined by and conditioned upon their very locality, which enriches them with layers of contextual signification. To build a house you need cement and steel, bricks and mortar, a kitchen stove and a bathroom sink. To build a Home you need the material of dreams. The Com mon Home collects all things redundant but essential to our idea of Home-ness, domesticity and familiarity and intertwines them in shared stories and architectural moments. It is a dérive through historiographies of Home, it offers parallel readings of its narrative material, protocols for its materialization. It suggests visions for the public space as a shared space, giving shape to our desire to inhabit and to belong.

The Sleeping Cabin. In Leuvensesteenweg number 89, in front of the square of Sint-Joost, lies an empty plot with a layout of 5,4 m. width and 37 m. depth, which provides a degree of privacy and tranquillity. The particular qualities of this site allow me to use it for the first of the projections, the Sleeping Cabin. This prototype derives mainly from Dries' narration of the Home as a place to sleep, and therefore to withdraw from social life. But there were also other interviewees who identified their Home as a place to rest at the end of the day. The Sleeping Cabin is a wooden-frame capsule hanging from the existing trusses which keep the walls of the neighbouring buildings apart. Deeper in the plot a dining table and a kitchen are proposed. Positioned in this central location but protected through their depth, cooking and eating get their space in the intermediate territory of the semi-public, semi-private, or otherwise the common. In this sense, this intervention formulates Dries' three levels of the definition of Home: The City-level (through its location), the Commons (through the kitchen) and the Private (through the Sleeping Cabin).


Drawing by Hajar.

Drawing by Nikos.

Drawing by Fatemeh.



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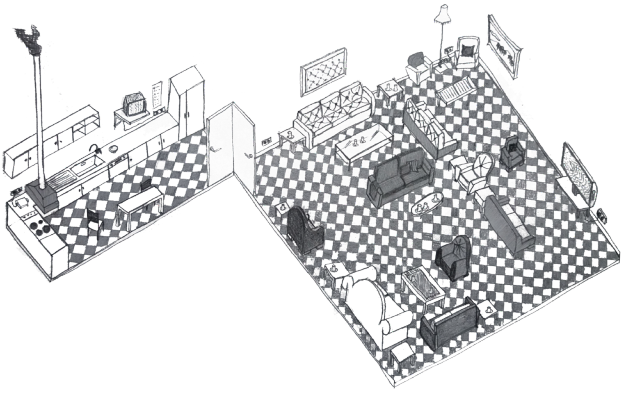

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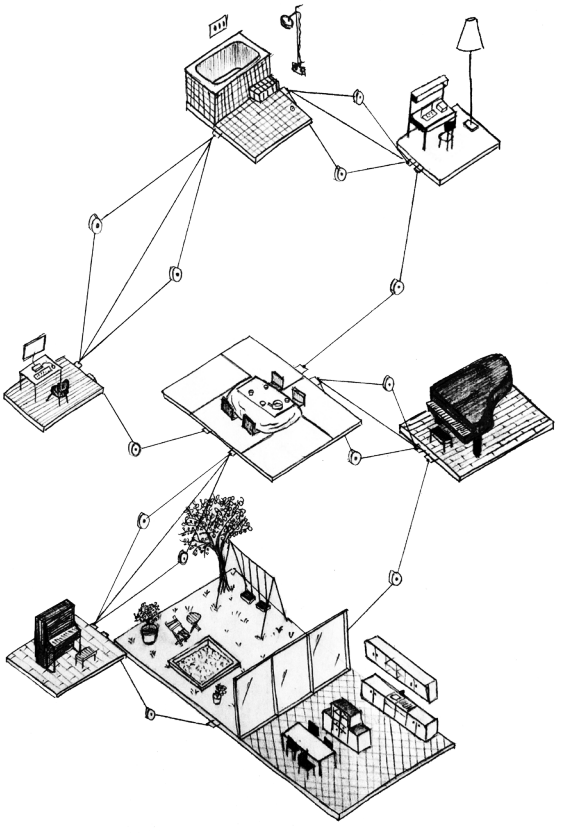


III

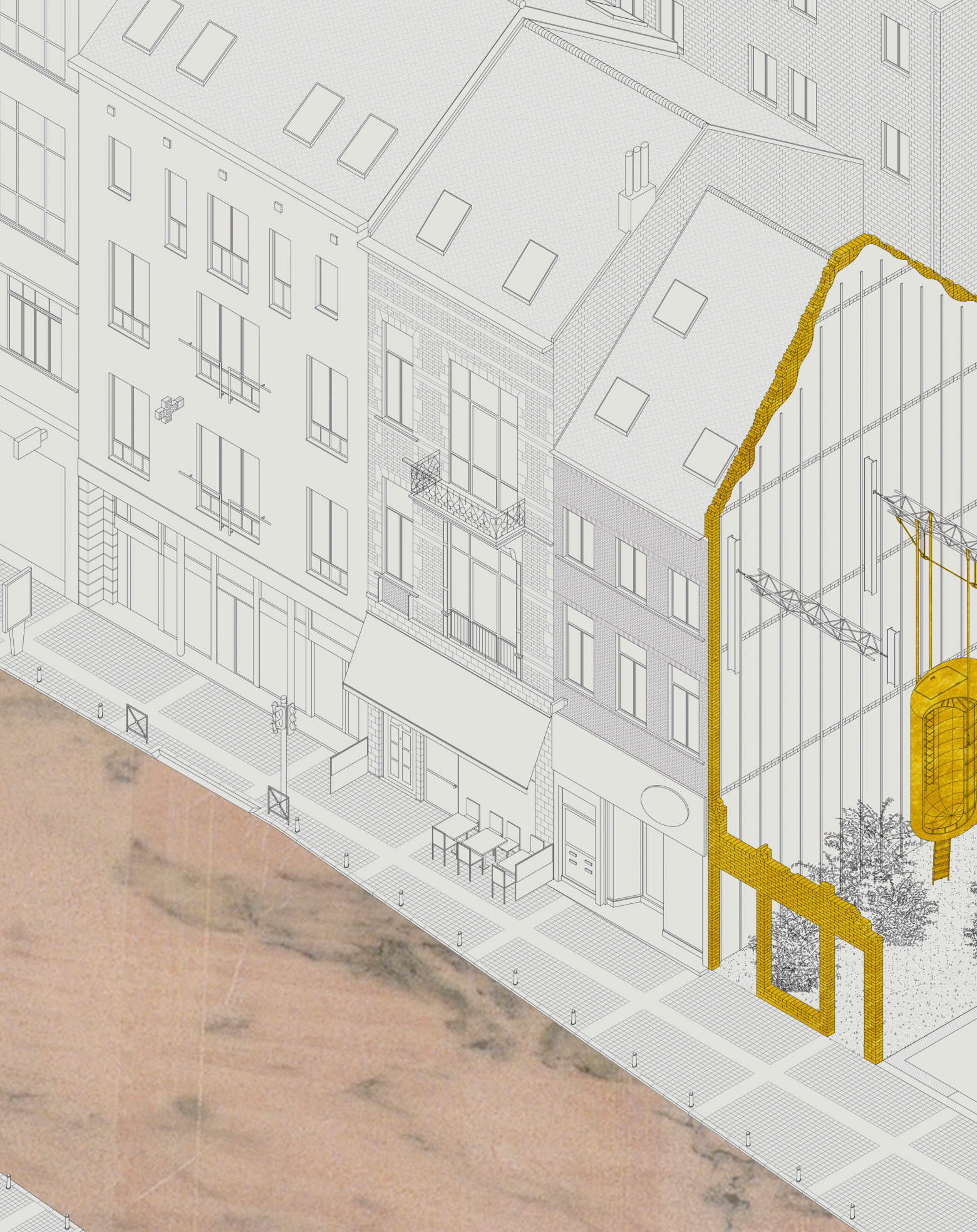
I II III

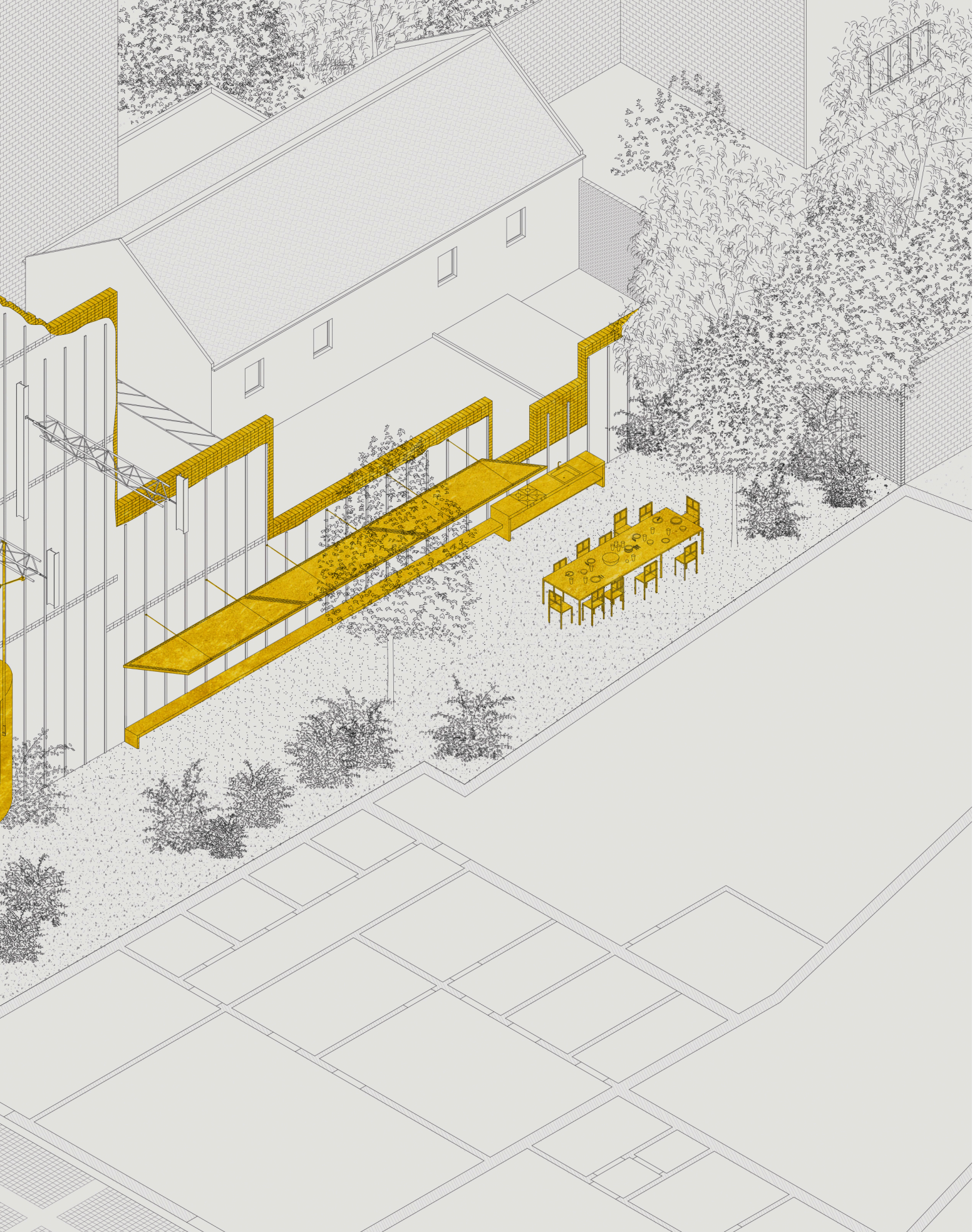
The Common Home. Illustration for Clémence.

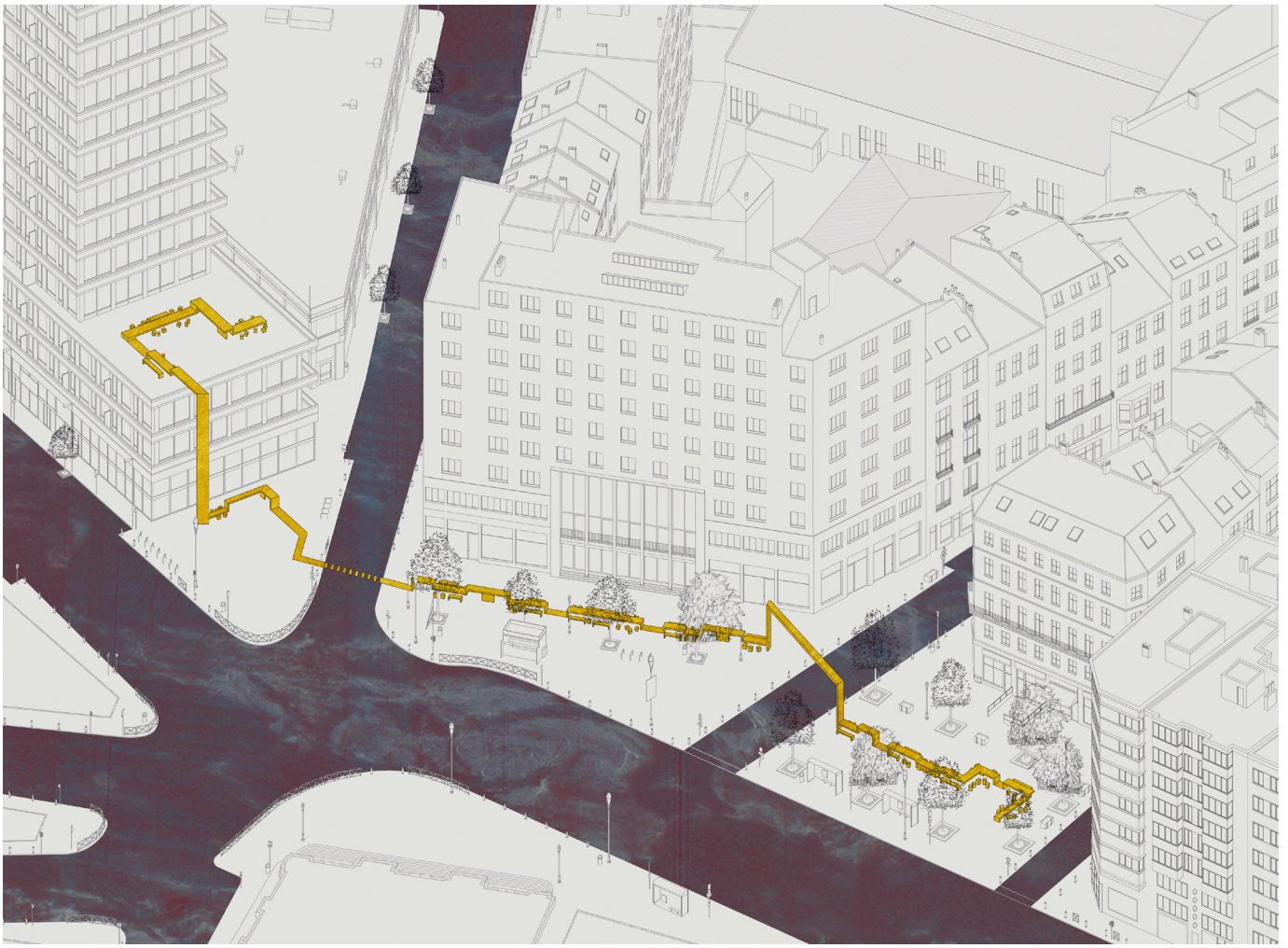
The Common Home. Illustration for Merve.

The Common Home. Illustration for Yoshiko.

Next Page:
Dream Construct. The Sleeping Cabin.







Dream Construct. The Table.

The Table. On the square of Sint-Joost and the surrounding streets a long sculptural element is unfolding: the Table. This is a projection of maybe the most prominent space which defines Home for the interviewees, crossing all cultures, backgrounds, lifestyles, family formations and age groups. The table is used not only for eating, but also for chatting, working, playing, putting on groceries from the supermarket. And most importantly, these activities take place simultaneously. It is the table of Clémence and Hajar which unites all family members much more than the living room. But it is also a memory object, such as the Kotatsu table from Yoshiko's narrations. Moreover, it is a lower coffee table for Merve, who was so proud to tell us that she has five of them in the living room, treating her guests with Turkish tea and coffee. The second installation seeks to embrace and express all those associations evoked by the prototype of the Table. It unfolds over streets and sidewalks, climbs over buildings, and during that it varies in height, from a dining table to a Kotatsu, from a bar to have a lunch break to a coffee table.

The Playground. Between the streets of Sint-Jooststraat and de Liedekerkestraat spans the Liedekerkepark with the playground of Sint-Joost. The park has a lot of old trees, two wooden pavilions and some toys, nevertheless the children's structures are quite repetitive, the pavilions are rarely appropriated and the site is not used in its full ptential. The third intervention explores the elements of dream, adventure and conquest. Diverse structures are employed for the games: Lifted tubes to crawl inside whirl like snakes between the trees, a climbing mountain with an oblique side to slide back down, a tower to conquest and put a flag on top, a hammock to daydream, frames and wires to hang from. For the entrance area a new structure is proposed: The shape of the arcaded brick wall is reproduced in wooden replicas and arranged in a symmetrical way which defines a semi-public space, between a labyrinth and a place of meditation. The wooden walls are made as shelves, where people can position objects they identify with, turning them into a living museum of the cultures of Sint-Joost.

Dream Construct. The Playground.

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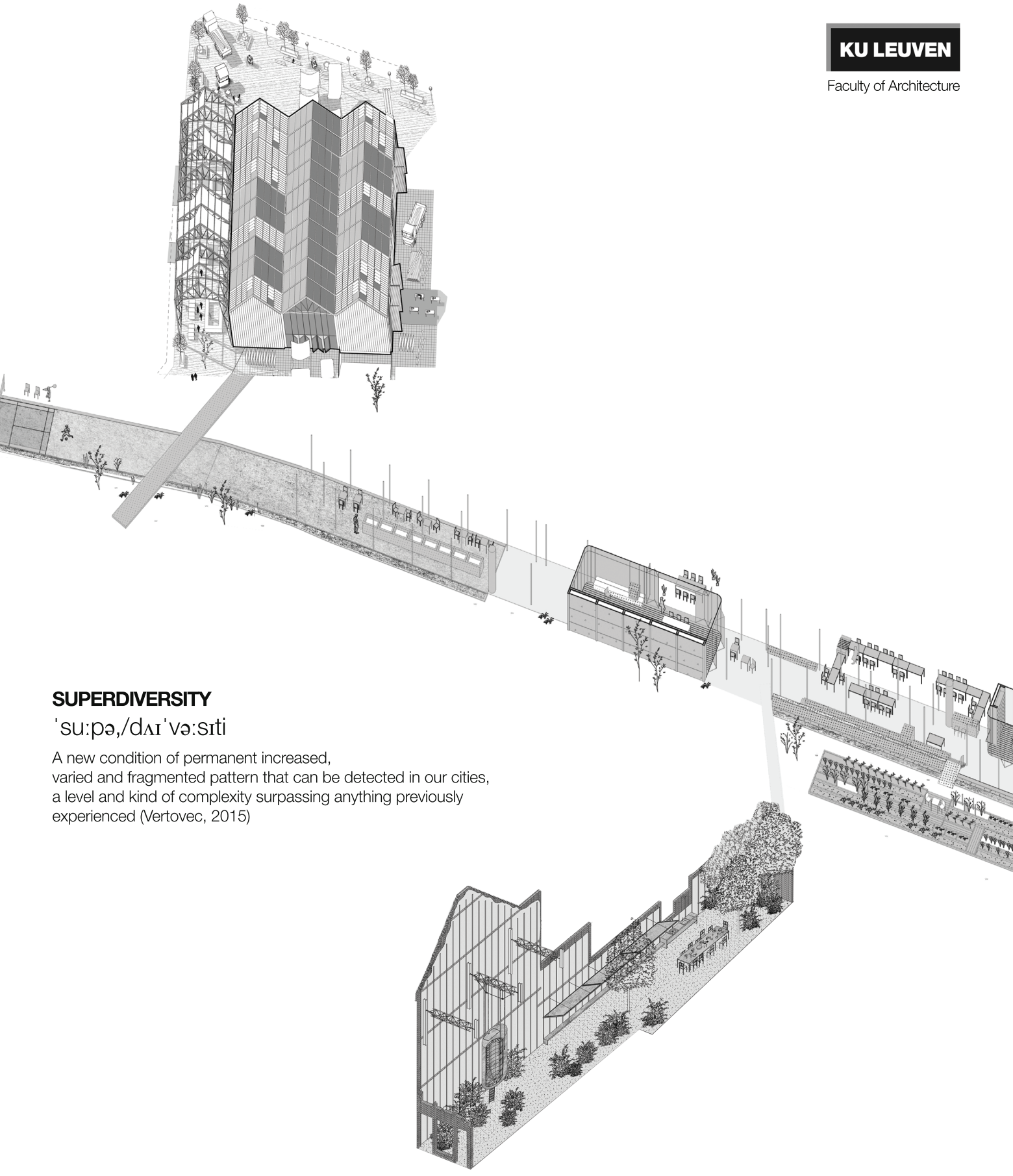

SUPERDIVERSITY

ˈsuːpə,/dʌɪˈvəːsɪti

A new condition of permanent increased,
varied and fragmented pattern that can be detected in our cities,
a level and kind of complexity surpassing anything previously
experienced (Vertovec, 2015)